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FAMOUS FIRST REPRESENTATIONS.

VIII. "TANNHÄUSER" AT THE FRENCH OPERA-HOUSE.

WHEN, more than a quarter of a century ago, the question of producing one of Wagner's works at the French opera-house was being entertained, it seems strange that *Lohengrin* rather than *Tannhäuser* should not have been selected for a first experiment. Possibly it was feared that the moving swan and Lohengrin's address to that mysterious bird would appeal too strongly to what Victor Hugo, in one of his prefaces, calls "le génie essentiellement vaudevilliste" of the French. Probably, too, it was hoped that *Tannhäuser* would be more acceptable as a work in which the composer has not broken so completely with operatic conventions as in *Lohengrin*.

It was at the express recommendation of the Emperor Napoleon—in fact at his command—that in 1861, soon after the Italian war and the Peace of Villafranca, a French translation of *Tannhäuser* was put into rehearsal at the Académie Impériale de Musique. The Emperor was said to have been moved by the Princess Metternich, wife of the Austrian ambassador at Paris, and one of the leading personages at the Imperial Court.

Many different and even conflicting accounts have been published of the production of *Tannhäuser* at the Paris opera-house. Wagner, in a letter on the subject, has attached undue importance to the fact of the ballet being introduced not towards the end of the opera, according to the general rule, but in the first act, and even in the early part of that act. This, he says, prevented the members of the Jockey Club from dining at their ease, and yet reaching the theatre in time to see what to them is, in every operatic representation, the chief attraction. It is impossible, however, to imagine the members or the Jockey Club, or indeed of any club composed of men of the world, taking a delight in the ballet music of *Tannhäuser*; which, good or bad, has none of the ordinary qualities of ballet music, and is as different, for instance, from the ballet music of *Guillaume Tell* as darkness and distraction are from lightheartedness and joy.

After referring to the Paris *Figaro* for a mundane account of the affair; to the *Journal des Débats* for a critical view as written by a highly competent musician; and to a letter on the subject from Prosper Mérimée in his *Lettres à une Inconnue*, I cannot find any mention of an organized cabal, nor, indeed, of hostile expression of opinion in any form. The work was received with some attempts at enthusiasm on the part of sincere admirers, many of

whom had come from Germany especially to applaud it; with yawns from a large portion of the audience; and with laughter from a few. "The appearance of *Tannhäuser* in our first lyric scene," wrote M. Joseph d'Ortigue, who was associated at the time with Berlioz in the musical criticism of the *Journal des Débats*, "has not, I suppose, answered the expectation of M. Wagner and his partisans, nor even that of his adversaries. . . . We are of those who would have desired a different reception of *Tannhäuser* and its author. We reject the system. But the artist must be honoured who, even in the eyes of his most determined adversaries, is a man of intelligence, conviction and will; and whose talent—regarding him simply as a composer—is vigorous, full of colour, if not original, and wanting neither in elevation nor depth. We should have desired, therefore, for M. Wagner a reception at once sympathetic and respectful. The first epithet would have been for the healthy portion of his work—for those pieces which the author has dispensed to us with too niggardly a hand—in which the musician has consented to show himself simple, sensible and correct, speaking the language of all the world. The other epithet, addressed solely to the system, might have served to show it politely to the door. But how could any such issue be hoped for a work on whose forehead was pompously inscribed 'complete and radical reconstruction of art; restoration of true melody; reform of sensation; absolute rooting out of all received habits!' And who in such circumstances could answer that some unforeseen detail—a Germanic naïveté, an unfortunate ritornello for the hautboy, an awkward allusion—would not start the spark which, communicating itself in the twinkling of an eye to the entire audience, would bring forth, not claps of thunder, but, much worse, shouts of laughter; that laughter which does not disarm, but which is on the contrary the most terrible arm, since it suppresses or terminates all discussion. It was M. Wagner who was addressed, and above all his music; also his champions who had come, it is said, from Germany by express train to defend the ground, to dispute it foot by foot, to prolong the struggle in order to render it more honourable. How did it happen that not one of these rose up to applaud the passages, the tirades which are after their own heart, and that they only applauded the pieces which we ourselves were the first to applaud? How did it not occur to them that they were thus giving themselves the lie and condemning at the same time themselves and their patron?"

After a long criticism in which, with much besides, it is set forth that far from being so original as his



partisans assert, Wagner "lives on the common property of Weber, Spontini, Berlioz, and other composers, including those of Italy," M. d'Ortigue continues: "The Emperor, France, the Opéra behaved worthily towards M. Wagner, and we thank them for it. But the experiment has been made. Our Imperial Académie cannot again undertake such enterprises. . . . It would be a long and difficult task to relate the efforts, the zeal, patience, courage, devotion and abnegation which the leading singers, the chorus singers, the orchestra and its excellent chief made to arrive at an irreproachable execution of *Tannhäuser*. M. Wagner had come to fight a battle. All endeavoured if not by conviction, at least by a deep and delicate feeling of duty to help him in his struggle. Niemann sang and played the part of *Tannhäuser* with a warmth and impulse sometimes excessive. He has an extensive and powerful voice; he should regulate and moderate it. Morelli (Wolfram) is a very able singer. He gave much charm and relief to many portions of his rôle, notably to 'The song of the star.' The admirable voice of Madame Marie Sax was magnificently displayed in the scenes of the second and third acts in which, moreover, she revealed genuine dramatic talent. Cazaux represents exceedingly well the Landgrave Hermann, and Madame Tedesco, Venus—both parts beneath the talent of the interpreters. But the orchestra is above all praise. The greatest honours are due to it and to M. Dietsch, the conductor."

Among those present at the production of *Tannhäuser* was Prosper Mérimée who gives in his *Lettres à une Inconnue* an account of the performance, which throws no light on the character of the work or the merit of the execution. It possesses value, however, as showing the impression made in 1861 on a Frenchman of the highest cultivation, who may or may not have been capable of appreciating music. Music, according to Berlioz's ingenious but somewhat incomplete definition is "the art of moving intelligent persons by sequences and combinations of sounds." Swift, Dr. Johnson, Sydney Smith, Sir Walter Scott were all men to whom the epithet of "intelligent" could scarcely be denied. But it would have been difficult to move any one of them by such "sequences and combinations of sounds" as in the art sense of the word constitute music. Mérimée in any case, describing various "ennuis" which he has lately had to support, such as speechmaking, official dinners, religious affectation, and false sentimentality, completes the list with Wagner's opera. "The last ennui, but a colossal one," he writes, "was *Tannhäuser*. Some say that the representation at Paris was one of the secret conventions of the treaty of Villafranca; others that Wagner has been sent to us in order to force us to admire Berlioz. As a matter of fact it is prodigious. It seems to me that I could write to-morrow something like it by taking inspiration from my cat walking over the keyboard of the piano. The performance was very curious. The Princess Metternich took terrible pains to make people think that she understood it, and to start applause which

would not come. Everybody was yawning; but at the same time everyone wished to appear to understand this riddle without an answer. People said just under Madame de Metternich's box that the Austrians were taking their revenge for Solferino. People also said 'qu'on s'ennui aux récitatifs et qu'on se tanne aux airs.' Try to understand. Your Arab music would, I imagine, be a good preparation for this infernal hubbub. The fiasco is enormous. Auber calls it Berlioz without melody."

As for Berlioz himself, he, the musician, wrote much more severely, more insultingly of *Tannhäuser* than the author of *Carmen* and *Colomba*. "Wagner," he says, in a letter from Paris, dated February 21, 1861,* "is turning into goats, the singers, the orchestra, and the chorus of the Opera. Nothing can be made of this *Tannhäuser* music. The last general rehearsal was, it is said, atrocious, and did not finish until one in the morning. Liszt is coming to support the Charivari school. I shall not write the article on *Tannhäuser*. I have begged d'Ortigue to undertake it. That will be better in every respect, and will disappoint them the more."

Some days later, on the 5th of March, Berlioz writes to the same correspondent, M. Louis Berlioz: "We are much occupied in our musical world with the scandal that will be produced by the representation of *Tannhäuser*. People seem everywhere to be in a rage. The minister came away the other day from the rehearsal in a state of fury. The Emperor is not pleased; and yet there are some enthusiasts of good faith even among the French. Wagner is evidently mad. He will die as Jullien died last year, of a brain attack. Liszt has not come. He will not be present at the first representation. He apparently foresees a catastrophe. On this opera in three acts 160,000 francs have been spent up to the present moment. However, we shall see it all on Friday. As I have already told you I shall not write the article upon it. I shall leave that to d'Ortigue. I wish to protest by my silence, ready to pronounce later on if I am forced to it."

Finally, on the 14th of March, writing the morning after the representation to Madame Massart, the eminent pianist and professor, he says: "Ah, God of Heaven, what a representation! What bursts of laughter! The Parisian showed himself yesterday in quite a new light. He laughed at bad musical style. He laughed at the impudence of a burlesque orchestration; he laughed at the *naïvetés* of a hautboy. He understands at least that there is such a thing as style in music. As for the horrors they were hissed splendidly. . . . Try never to play better than you did last time. If you go on making progress you will fall into the well of the Future. Perfection is enough."

The second representation of *Tannhäuser* was more unsuccessful even than the first; or to use Berlioz's own words, was worse than the first. "People did not laugh so much," he continues: "They were furious and hissed without mercy, in

* Correspondence inédite d'Hector Berlioz. Lettre 103.

spite of the presence of the Emperor and the Empress, who were in their box. The Emperor was amused. As the audience went out, the unhappy Wagner was called on the staircase: 'Rascal, impostor, idiot!' If it continues, one of these days the representation will not be finished, and the last word will have been said. The press is unanimous for extermination. As for me, I am cruelly avenged."

A personal feeling, quite unworthy of him, manifests itself in Berlioz's last remark. He knew, however, that his colleague, Joseph d'Ortigue, had pointed out in the account of the performance contributed to the *Débats* that *Tannhäuser*, apart from all question of its general merit, contained some striking pieces of unmistakable beauty: pieces which he himself had praised almost with enthusiasm after hearing them at a concert given by the composer at the Théâtre des Italiens.

"After excessive pains, enormous expenses, and numerous but still insufficient rehearsals," he wrote: "Richard Wagner has succeeded in presenting some of his compositions at the Théâtre Italien. Fragments borrowed from dramatic works lose more or less by being thus executed out of the frame intended for them. Overtures and instrumental introductions gain on the other hand, because they are rendered with more pomp and brilliancy than they would be by an ordinary opera orchestra, far less numerous and less advantageously arranged than a concert orchestra. The result of the experiment tried upon the Parisian public by the German composer was easy to foresee. A certain number of hearers without prejudice soon recognised the powerful qualities of the artist and the pernicious tendencies of his system. A greater number seemed to recognise nothing in Wagner but violent will and in his music but a fastidious and irritating noise."

After a number of general remarks, Berlioz continues: "The grand scene of *Tannhäuser* (march and chorus) is full of superb brilliancy and pomp, which are increased by the special sonority of the key of B natural major. The rhythm, which is never tormented or troubled in its action by the juxtaposition of other rhythms of a contrary nature, has here a chivalrous, proud, robust character. One is quite sure, without seeing the scene in representation, that such music accompanies the movements of strong and valiant men covered with glittering armour. This piece contains a clearly-designed, elegant, but not very rich melody, which recalls by its form if not by its accent a celebrated theme in *Der Freyschütz*.†

"The last repetition of the vocal phrase in the grand *tutti* is still more energetic than all that has preceded it, thanks to the intervention of a figure for the basses executing eight notes in the bar and contrasting with the upper part, in which only two or three are heard. Some of the modulations

are but little heard and follow too closely one upon the other. But the orchestra imposes them with such vigour, such authority, that the ear accepts them at once without resistance. We must here recognise a masterly page, instrumented like all the rest by an able hand. The wind instruments and voices are animated by a powerful inspiration; the violins, treated with admirable ease in the upper part of their register, seemed to cast upon the whole dazzling sparks. The *Tannhäuser* overture is in Germany the most popular of Wagner's orchestral pieces. Force and grandeur are its dominating qualities. But the method followed by the author in this composition produces, at least in me, extreme fatigue. It begins with an *andante maestoso*, a sort of chorale of a noble character which later on, towards the end of the allegro, reappears accompanied in the upper parts by an obstinate figure for the violins. The theme of this allegro, composed of two bars only, is in itself little interesting. The developments to which it serves as pretext bristle, as in the overture to the *Flying Dutchman*, with chromatic passages, modulations and harmonies of extreme harshness. When at last the chorale reappears, the theme being slow and of considerable dimensions, the figure for the violins, which is to accompany it until the end, is necessarily repeated with a persistence terrible for the listener. He has already heard it twenty-four times in the *andante*. He hears it in the peroration of the allegro one hundred and eighteen times. This obstinate—or, rather, insatiable—figure appears, then, altogether one hundred and forty-two times in the overture. Is not that too much? It reappears often again in the course of the opera, which makes me suppose that the author attributes to it some expressive meaning connected with the action—a meaning I cannot divine."

It would be superfluous in the present day to explain the contrast between the two themes, heard first separately, then in combination.

H. SUTHERLAND EDWARDS.

THE ORGANISTS OF ST. PAUL'S.

DR. W. SPARROW SIMPSON in his most interesting "Chapters in the History of Old St. Paul's," gives a clear and delightful account of the various periods of history of the ancient cathedral, and with a graphic and lucid pen, places before the mental vision a series of vivid pictures of the scenes and social associations of the time-honoured structure. Dean Milman, equally learned but less genial, in his "Annals of St. Paul's," and Mr. W. Longman, in his "History of the Three Cathedrals dedicated to St. Paul," describes the architectural and ecclesiastical peculiarities of the three buildings; but it was outside of the purposes of these several writers to do more than incidentally allude to the musicians who have been in several generations connected with the establishment. The object now sought is to show the reader one group of the worthies who have in their degree shed a lustre of their own on

* A travers Chants. Par Hector Berlioz. P. 293.

† Final movement of the overture, and of Agatha's grand air.

the history of this church in general, and upon musical art in particular. There have been many who at one time "nurtured within the walls" as choristers, singing-men, vicars-choral or organists, have earned fame in the outside world in various ways. It might not be unattractive to trace the career of all those who have so distinguished themselves; but for the present it is proposed to speak only of one section—that of the organists. Several of these have made their mark as well in the history of ecclesiastical music as in the world of secular art.

Before the Reformation in the sixteenth century, the position of organist was shared in turn by the members of the choir. The title of organist was not always special, and the office as a separate institution did not always exist. This may account for the rarity with which mention is made of the name and duties in ancient manuscripts and records. It is also believed that the organists of old times were ecclesiastics, who took their turn in the ministrations of the several offices of the church.

One of the earliest of those distinguished by the title of organist was Thomas Mulliner. It is doubtful whether he was more than Almoner and Master of the Children; or that he enjoyed the position of organist alone. This is a question that cannot now be settled clearly. The dates of his birth and death are not known. He was the master of John Shephard or Sheppard, of Thomas Tallis, of John Redford and others, who afterwards became eminent as musicians and teachers. John Sheppard, who was born about the year 1520, was appointed "Informator Choristarum" at Magdalen College, Oxford, in 1542. He was a fellow of the College, and in Holy Orders. In 1554, he supplicated the authorities at Oxford that he might be licensed to proceed to the degree of Doctor in Music; but his prayer does not appear to have been granted. He was one of the "Officers of the Chapel" of King Edward VI., and composed many pieces of music which display no common ability. His fellow chorister, Thomas Tallis, who bears a well-known name in music, was one of the first of the Lay organists. It is not necessary to dwell upon the particulars of his career in this place. His other contemporary, John Redford, may be mentioned at greater length, inasmuch as he succeeded Mulliner as Organist of St. Paul's and Master of the Choristers. He held these appointments when Thomas Tusser was "impressed" from Wallingford into the Choir of St. Paul's—about the year 1534—when he had reached the ninth year of his age. It may therefore be assumed that Mulliner died shortly before. Redford was born not later than the year 1519, and held the office of Organist until his death. The date of this event is not known. Some anthems and pieces for the organ are preserved in a manuscript book collected by Mulliner, now in the British Museum, and there are some "fancies" and a voluntary in MS by him, in Christ Church, Oxford. One of his anthems, "Rejoice in the Lord," which was printed in Hawkins's "History of Music," is still occasionally sung. Tusser has given in a few

words an estimate of the character and skill of Redford in the following words:—

"But mark the chance, myself to vance,
By friendship's lot to Paul's I got,
So found I grace, a certain space,
Still to remaine:—
With Redford there, the like no where,
For cunning such, and virtue much,
By whom some part of musike arte,
So did I gaine."

The privilege of impressing choristers from the various churches where they were trained or in training was granted first in the reign of Richard II., to secure proper contingents for the King's chapel. The prerogative was extended to St. Paul's and the Chapel of St. George's in Windsor. There are many "placards" or letters patent of the time of Edward VI., Mary, and Elizabeth, preserved in the British Museum, and elsewhere. John Redford's successor, Thomas Gyles, was accorded this privilege by Queen Elizabeth, as may be seen in the "patent" which is now in the Sloane collection in the National Library, with the Queen's sign-manual at the top. This is "Given under our Signet at our Manour of Greenwich, 26 day of Aprill, in the XXVII year of our reign" (1585). Thomas Gyles's son, Nathaniel, was organist of Windsor, where he died in 1633.

It is probable that the famous Thomas Morley followed Thomas Gyles as organist of St. Paul's. The uncertainty as to dates left, until recently, the time of Morley's birth a matter of conjecture. This has, however, been settled. There is a set of manuscript part-books in the Bodleian Library, recently acquired. These are dated 1585. Among the pieces there is a Motett "Domine non est" by Morley, with the following remark in the Counter-Tenor part, "Thomas Morley, *Ætatis suæ* 19 an^o Domini 1576." By this it would appear that he was born in 1557. He was "a Scollar of William Birde" and proceeded to the degree of Bachelor of Music at Oxford in 1588. He was a deputy at St. Paul's in 1591, and took his turn as organist when he was appointed to a full place. In 1592 he was admitted to the Chapel Royal, and held his appointment there until 1602. On October 7th, in that year, George Woodson was sworn "in the roome of Thomas Morley." Both Burney and Hawkins state that he died in 1604. If so, he may have resigned before his death. It is most probable, however, that Hawkins may have been misinformed as to the real date, and that Burney, who copied Hawkins, misinformed himself to save the trouble of making independent research.

Morley originated the idea of the collection called "The Triumphes of Oriana," a set of madrigals written by many of the best musicians of the time. He also published several books of Canzonets, ballets, madrigals, and airs, and wrote several pieces for use in the Church Service, of which none were printed in his lifetime. His "Plaine and Easie Introduction to Practicall Musicke," first published in 1597, went through many editions from that time down to the year 1770. It was translated

into German about 1660, and was one of the first of the musical books by an Englishman so treated.

There is at present no possibility of saying who was his immediate successor at St. Paul's, for Adrian Batten was not appointed until 1624, a period of twenty-two years after Morley's death. Batten was born at Winchester between the years 1580 and 1590. He studied under John Holmes, the organist of the Cathedral there, and when his voice changed—in 1614—he was appointed lay-vicar of Westminster Abbey, a place he held for ten years, when he became vicar-choral and organist of St. Paul's. Dr. Burney had a small opinion of his merits. "He was a good harmonist of the old school, without adding anything to the common stock of ideas in melody or modulation with which the art was furnished long before he was born. Nor did he correct any of the errors in accent with which former times abounded." John Tomkins, Bachelor of Music of Oxford, succeeded Adrian Batten as organist. He was a member of "a family that seems to have produced more musicians than any in England." His grandfather, his father, his uncles, and his brothers were all musicians, and all eminent in their degree. His father was one of the contributors to the "Triumphes of Oriana." His own compositions were few, but he was highly esteemed for his personal character. Phineas Fletcher, the author of the poem called "The Purple Island," eulogises him under the name of "Thomalin." He was an ardent lover of the sport called by Isaac Walton "the gentle craft," and in the pursuit of this pleasure he preferred a country life to Court enjoyments. He is said to have been the first organist to whose memory a tablet had been erected within the building. In the old cathedral was one which bore the following neat inscription:—"Johannes Tomkins, Musicæ Baccalaureus, Organista sui temporis celeberrimus, postquam Capellæ regali, per annos duodecim, huic autem Ecclesiæ per novidecem sedulo inserviisset, ad cælestem chorum migravit. Septembris 27, Anno Domini, 1638. Ætatis suæ 52." He was succeeded as organist by his pupil, Albertus Bryne or Bryan, of whom little is known beyond the existence of a service in G by him, printed in Boyce's Collection. He died about the year 1670.

There is another gap of nearly a quarter of a century, which cannot be filled in at present. The books belonging to the vicars-choral of St. Paul's date only from the beginning of the eighteenth century, so no information on the point can be gathered from that source. All that is known is, that John Blow was Almoner and Master of the Choristers in 1687, and it has been stated that he was also organist, because he is known to have given up his appointments at the Cathedral, and to have been succeeded by Jeremiah Clark, his pupil. Clark, who was born in 1669, was appointed organist in 1693, and as it has been asserted that Blow resigned his connection with St. Paul's in favour of Clark, it is assumed that the one followed the other in all his offices. It is known that the places of the vicars-choral were sometimes bought and sold, but

there is not the least evidence to show that Blow disposed of his offices in such a manner. Moreover, all the choir appointments in the Cathedral were and are still made by the Dean and Chapter, and all such transactions are duly recorded.

There is no record, and the absence of perfect information leaves an opportunity for the future historian to deal with if he wishes to clear up this doubtful question.

Jeremiah Clark was not appointed organist until 1695, two years after he succeeded Blow as master of the choristers. He wrote much music, both for the Church and the stage. In 1707, he died by his own hand in a fit of melancholy madness arising from disappointed love. The books of the vicars-choral of St. Paul's of the time contain this statement, "November ye first, Mr. Jerry Clarke deceased this life."

Richard Brind, who was nominated organist in the place of Clark, had also been educated as a chorister in the cathedral. He was born about the year 1680, and died in 1718. He wrote two thanksgiving anthems for the visit of Queen Anne to the cathedral. These have fallen into oblivion like all his other writings—if there were any. He is best remembered as the master of Maurice Greene, in his day the most esteemed of all musicians of the period. Maurice was the third son of the Rev. Dr. Thomas Greene, and was born in Ironmonger Lane, in the City.

His life and labours have been fully set forth in the little book called "English Church Composers," to which those are referred who desire to become acquainted with the details of his interesting career. He was successively organist of St. Dunstan's in the West, of St. Andrew's, Holborn, of St. Paul's Cathedral, and of the Chapel Royal. He was Professor of Music in the University of Cambridge, and "Master of the King's Music." He died on the 5th, and was buried in the minister's vault of the Church of St. Olave, Old Jewry, on the 10th of December, 1755, aged 60. He was one of the founders of the Royal Society of Musicians. "In personal appearance Greene was small of stature, and disfigured by a deformity. His courteous manners and polished address made him acceptable and welcome in society, where his natural defects were overlooked or not thought of."

There is little known about John Jones, the next organist of St. Paul's. He was a chorister of the cathedral, and was appointed organist of the Middle Temple in 1749, when he was in his sixteenth year. He became a pupil of Dr. Pepusch, and in 1753 succeeded him as organist of the Charterhouse. In 1755 he became organist of St. Paul's, and held all three places at the same time. Of his compositions only a few chants remain. One in the key of D, for the most part in unison, so affected Haydn when he heard three thousand charity children sing it under the dome that he burst into tears. Jones died in 1796. Hitherto, as far as can be traced, all those who had been organists at St. Paul's had learned the rudiments of music as choristers in the building. Jones was the last of the race, for the two next occupants of the office.

Thomas Attwood and John Goss, were Chapel Royal boys.

Attwood's life has been told so frequently that the reader may be spared more than the mere sketch needful for the present purpose. He was born in London in 1767, and was admitted to the Chapel Royal in 1776. He was sent abroad at the expense of the Prince of Wales (afterwards George IV.), and studied composition with Mozart, who held him in great affection. He returned to England in 1787, was elected organist of St. George the Martyr, Queen's Square, in that year, and four years later was named as musical instructor to the Duchess of York, and afterwards to the Princess of Wales. He became organist of St. Paul's in 1796, and composer to the Chapel Royal. Forty years later, on the death of John Stafford Smith, he was made organist to the Chapel Royal. This position he did not live long to enjoy, for he died in 1838, and was succeeded by another Chapel Royal boy, his pupil and friend John Goss. He was buried in the crypt of the cathedral under the place where the organ once stood, over the entrance to the choir.

John Goss was born at Fareham, in Hampshire, the 27th December, 1800. His father, Joseph, was organist of the Parish Church there, and his uncle Jeremiah, a singer of some ability, was lay vicar of Westminster, and deputy at St. Paul's and at the Chapel Royal. Through his uncle's influence he was admitted as a chorister of the Chapel Royal in 1809, and studied with John Stafford Smith, then master of the children, and subsequently with Thomas Attwood. His first composition of importance was an opera, *The Soldier's Wife*, produced in 1820 at the English Opera-house, now the Lyceum Theatre. It was very successful, and enjoyed a run of over one hundred nights. This was his only essay for the stage. His inclination led him to pursue the more serious forms of musical expression. His glees have attained a world-wide reputation, his "Introduction to Harmony and Thorough Bass" has gone through many editions, and his anthems "are sung and loved wherever the English tongue is spoken." He retired from active duty at St. Paul's soon after the Thanksgiving Service for the recovery of the Prince of Wales in 1872, and was succeeded by the present distinguished musician, Dr. John Stainer, who restores the old tradition broken by the appointment of Attwood. Goss received the honour of knighthood from the Queen. He was created a Doctor of Music *honoris causa* by the University of Cambridge in 1876, and ended his useful and honourable career with his earthly life, on May 10, 1880. He was buried in Kensal Green Cemetery, and the monumental tablet in the crypt of the cathedral bears testimony to his blameless life, his inestimable labours, and the high regard in which he was held by all who knew him personally, or through his works. This tablet is the first of the kind which has been placed in the present building to the memory of one of its most distinguished members. The interesting ceremony of uncovering

this memorial took place on the 10th of last month at the conclusion of the evening service in St. Paul's, and it was in itself the first of the kind which had ever been witnessed within the walls of any cathedral in England. Organists there have been, who have also done their duty, and who have died in the service of the Church, and been buried close to the scene of their former ministrations. The places of their sepulture may have been marked by memorial stones, or they may not; but whatever there was in the shape of "storied corn or animated bust," it had not been erected by subscription or inaugurated with a quasi-public ceremony. The testimony of admiration and appreciation of labour and character expressed in this form is characteristic of the spirit of the age. Our predecessors of the last century were apathetic and indifferent to such things except in rare instances. Where is the memorial tablet to Thomas Augustine Arne? What "honourable marble record" have we to indicate that men like Storace, Shield, Horsley, Callcott, or Dibdin were esteemed in their day? Or to come closer to the spot whence these thoughts arose; what is there to show even in St. Paul's Cathedral, that there have been musicians associated with the place whom the world in their day has called worthy?

The carelessness and indifference on the subject of musical history on the part of those who have gone, compared with the growing interest in such matters in the present day, leads us to believe that in one respect, if in no other, we are certainly better than our fathers. There exists a greater desire to collect and to treasure up the facts of musical history and literature than heretofore, and the world of art will doubtless benefit by present researches and accumulations.

If it had been so in the past, the labours of the historian would have been softened, if not lessened, and he would have been able to supply a continuous chain of facts, even though some of the links were weak. In speaking of the organists of St. Paul's Cathedral, for example, it is strange that there should be large gaps interrupting the continuity of succession concerning which no information is to be gleaned out of the known treatises on the history of music, or from the registers of the Cathedral itself.

Many of the memorials of the church perished in the great fire of London in 1666; and, added to this calamity, it is not at all unlikely that during the period when a portion of the eastern end of the church was walled off for a preaching-house for Cornelius Burgess, the "Anti-Dean," other records and choir books disappeared. The man who spoke of "the debauchery of singing men, and of their vicious conversation," and declared that "music in churches was useless and hurtful," was not likely to take much care of the material required for the performance of that music. When the church was converted into a stable for troopers, when the noise of workmen pursuing their various trades broke the solemn silence of the sacred edifice, when the Lord Mayor of the time (Sir Thomas

Alleyne) sent word to the Bishop of London (Gilbert Sheldon) that he would make no provision for any of the singing men, and when he saw the names of those he (the Bishop) intended for Preachers, if he liked them they should have admittance; and when the members of the choir, minor canons, vicars-choral and other officers of St. Paul's petitioned in vain to the Lords and Commons "to have some portion of the rents and revenues of the Church," which belonged to them, allowed for their use; when only one minor canon remained of the staff to assist in the restoration of the service in 1660, after the troubles which had "moved the land, and divided it," it is not difficult to account for the absence of accounts concerning the body.

So great was the destruction of the property belonging to this and other cathedrals, and especially of that belonging to or associated with the musical rites, that there are scarcely more than one or two books belonging to St. Paul's before the reign of Charles I. which are now in existence. Out of a large edition of Barnard's "Selected Church Musick," printed in 1641, no perfect copy in one possession is to be found. It is, therefore, probable that the Spirit of mischief, spoliation, and indifference which brought about this state of things in public matters, spread its influence on all sides, and led to apathy and supineness even among those who should have been careful, anxious, and perhaps jealous for the integrity of things entrusted to their keeping.

It is useless and unprofitable to mourn over that which cannot be mended; but it may not be undesirable to hope that some day the missing links may be supplied from unexpected sources. All that can be done now is to trust that those who may be as interested in the subject as the present writer, will not relax their exertions to supply the needed information. Those who have the opportunity and the means of access to visitation records or like documents, may by chance light upon a reference which will form a clue to the knowledge desired. The opinion that the details of the social, religious, and domestic life of the people are of as great value and interest as the chronicles of political influences, changes, and intrigues, is rapidly gaining ground, and those who support the opinion may be able to hold their own against all comers.

W. A. BARRETT.

THE Committee of the Leeds Festival are firm believers in the value of annotated programmes, and, as in 1883, have engaged Mr. Joseph Bennett to write analyses and historical notices of all the works to be performed under their auspices next October. Particulars are required of even the least important and best known selection. This is thorough.

SIR ARTHUR SULLIVAN made the following speech to the Leeds Festival Chorus at a recent rehearsal:—Sir Arthur, on rising, said that as they would, he hoped, hear a good deal of his voice before the conclusion of the Festival, he would only now, as this was the first oppor-

tunity he had had of seeing them, call their attention to one or two points. In the first place, many of them were new to the Festival Chorus, but many others had sung in it before. The latter he would only ask to bear in mind the great reputation these Festivals had now acquired, and to do their best to maintain that reputation. Those who were new to the position he need hardly ask to do all in their power to sustain that reputation, so that it might not be said that the bringing in of new blood to the chorus had been a source of weakness. On the contrary, he wanted it to be said that it was a source of strength. He was glad to see one or two old faces about him, which he should have been very sorry to miss. He said nothing of his old friend, Mr. Spark, the life and soul of the Festival. (Applause.) He was very pleased to see his friends, Mr. Cooper and Mr. Rothery—(applause)—who, being old hands at these matters, knew the amount of work involved. (Hear, hear.) He was sure it was a matter of great regret, in one respect, to all of them not to have present their good and esteemed friend, Mr. James Broughton. (Applause.) All who had worked with him, and with whom he had worked, knew his value; they knew the extraordinary energy, the great talent, and the remarkable enthusiasm which he brought to bear on these festivals. But whilst they regretted his absence, he considered it was a matter of very great congratulation to them all that they had in his place so able a musician as Mr. Alfred Broughton. (Applause.) The task of a chorus-master was no light one at a Festival of this kind. If they thought of the number of new and difficult works that had to be got up, the number of rehearsals to be attended, and the care, thought, and responsibility which attached to them, they would, he was sure, realise the onerous nature of the duties. He could only say he had personally every confidence in the chorus-master—(applause)—and all he asked them to do in the interests of the Festival, and of all of them, was to bestow on Mr. Alfred Broughton the same confidence he did; and then he was sure they would come triumphantly to the end of their work. (Cheers.)

* * *

WE have lately given some American examples of operatic libretti. Here are a few more taken from an English adaptation of *Lakmé* by a New York critic named Schwab:—

"With burning fever in my bosom,
While to watch thy slumber I sought,
A dream kissed thy lips' lovely blossom,
A crimson blush lay thy forehead athwart."

The following is also worthy of quotation:—

"The veil is upward glancing,
And the idol doth reign.
All thy might now I'm knowing,
By thy charms borne above."

The rhythmic flow of these lines is also notable:—

"This hour propitious, profuse we by it,
Where the foliage dense
Scatters a welcome shade on every object nigh it."



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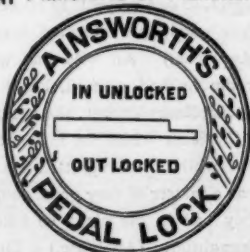
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TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS. Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.



THE LUTE.

LONDON, TUESDAY, JUNE 1, 1886.

SPECIAL NOTICE.

HAVING been advised to relieve himself from some of the duties heavily pressing upon him, Mr. Joseph Bennett some time ago signified his intention to retire from the Editorship of THE LUTE. The notice having now expired, the Proprietors, taking into consideration the fact that Mr. Bennett's name has, from the first, been closely associated with their Journal, have resolved to discontinue the literary portion of THE LUTE from the present date.

THE LUTE will henceforth appear as a Journal of Anthems and Part Songs. Subscribers wishing to continue, are requested to communicate with the Publishers, Patey and Willis, 44, Great Marlborough Street, London, W.

At length the Edinburgh University authorities have discovered that a Chair of Music minus the power to grant degrees is not good enough. Steps, then, are being taken to secure the needful powers, so that by-and-bye Sandy, and Tonalt, and Tugalt may migrate towards the Modern Athens in search of the coveted Mus. Doc. or Mus. Bac. distinctions. It will be interesting to watch the course of events. Hitherto, at any rate, the Professor of Music has not set the heather on fire.

MAY DAY was marked in the calendar with a red letter by the thousands who journeyed to Sydenham to attend the colossal performance of Gounod's *Redemption*, which opened the summer season at the Crystal Palace. Success more complete never rewarded an enterprise into which the element of risk so largely entered. Its promoters fully realised their financial anticipations, and a grandly impressive rendering of Gounod's trilogy justified, in an artistic sense, the experiment of applying to that work the vast executive machinery of the Handel Festival. In those choruses of the *Redemption* which are on a broad, massive scale the effect created was simply magnificent, and indeed the choral singing throughout could not possibly have been surpassed. As usual in the central transept of the Crystal Palace the soloists were at a disadvantage, but the excellence with which they fulfilled their tasks needs no insistence, seeing that the artists were Madame Albani, Madame Patey, Miss Annie Marriott, Mr. Edward Lloyd, Mr. Santley, and Mr. Frederic King. The chief honours of this under-

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TO THE CONDUCTOR, A.C. FAULL, ESQ^{RE}
AND THE MEMBERS OF THE LISKEARD CHORAL SOCIETY.

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Part Song.

Words by
G. CLIFTON BINGHAM.

Music by
FREDERIC N. LÖHR.

LONDON:
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Andante tranquillo.
mf

Soprano. Wind of night, low and light, Murmur-ing soft - ly

Alto. Wind of night, low and light, Murmur-ing soft - ly

Tenor. Wind of night, low and light, Murmur-ing soft - ly

Bass. Wind of night, low and light, Murmur-ing soft - ly

Accomp: *ad lib.* *mf*

nigh, ... Come and go, light and low, Un-der the tran -

nigh, ... Come and go, light and low, Un-der the

nigh, ... Come and go, light and low, Un-der the

nigh, ... Come and go, light and low, Un-der the

nigh, ... Come and go, light and low, Un-der the

cres.

* Breath.

* *pp* *
 - - - - - quil sky; Wind... of night, low and light,
 tran - - - - - quil sky; Wind of night, low and light,
 tran - - - - - quil sky; Wind... of night, low and light,
 Un - - - - - der the sky; Wind of night, low and light,
pp

Murmur - ing soft - - ly nigh, Come and go,
 Murmur - ing soft - - ly nigh, Come and go,
 Murmur - ing soft - - ly nigh, Come and go,
 Murmur - ing soft - - ly nigh, Come and go,

* *rall:* *
 light and low, Un - der the tran - - quil sky. . . .
 * *rall:* *
 light and low, Un - der the tran - - quil sky. . . .
 * *rall:* *
 light and low, Un - der the tran - - quil sky. . . .
 * *rall:* *
 light and low, Un - der the sky. . . .
rall:

a tempo. *mf* I... to mine, I... to mine,
a tempo. *mf* I... to mine, I... to mine,
a tempo. *mf* I... to mine, I... to mine,
mf a tempo. I... to mine, *cres.* I... to mine,
 Thou to thine, .. Thou to thine, ..
mf a tempo. *cres.*

rall e dim:
 Sing-ing a lul - - - la - by! . . .
rall e dim:
 Sing - ing, sing - - - ing lul - la - by! . . .
rall e dim:
 Sing - ing, sing - - - ing lul - la - by! . . .
 Sing - - - ing a lul - la - by!
rall e dim:

a tempo.
dolce.
 Hush thee, O hush thee, hush thee to rest, Fadeth the day in the
 Hush thee, O hush thee, hush thee to rest, Fadeth the day in the
 Hush thee, hush, hush thee to
 Hush thee, . . . hush, thee, hush thee,
dolce a tempo.

gold - en west; Soft - ly the night wind out on the deep,
 gold - en west; Soft - ly the night wind out on the deep,
 rest. Hush thee, hush
 hush... thee... Hush thee, hush thee...
 Sing - eth the qui - - et world the world to
 Sing - - - - eth the world, the world to
 thee to rest, the qui - - et world to
 hush to rest, the world to
 sleep! Sing - eth the qui - et world to sleep! to sleep!
 sleep! Sing - eth the qui - et world to sleep! to sleep!
 sleep! to sleep!

dim:
dim:
dim:
dim:
pp
p
pp
pp
pp

mf tempo primo.

Waft... the day far a - way, Out a - bove the

shadows throng; Woo the deep in - to sleep, Whis - per the woods...

... a - mong Waft... the day far a - way,
 woods a - mong Waft the day far a - way,
 woods a - mong Waft... the day far a - way,
 whis - per the woods Waft the day far a - way,

Out a - bove the sha - dows throng; Woo the deep...

Out a - bove the sha - dows throng; Woo the deep

Out a - bove the sha - dows throng; Woo the deep

Out a - bove the sha - dows throng; Woo the deep

rall:
in - to sleep, ... Whis - per the woods a - mong....

rall:
in - to sleep, ... Whis - per the woods a - mong....

rall:
in - to sleep, ... Whis - per the woods a - mong....

rall:
in - to sleep, ... whisper the woods...

a tempo. *mf* I.... to mine, I.... to mine,

a tempo. *mf* I.... to mine, I.... to mine,

a tempo. *mf* I.... to mine, I.... to mine,

mf a tempo. I.... to mine, *cres.* I.... to mine,

Thou to thine, ... Thou to thine, ...

mf a tempo. *cres.*

f *rall e dim.*
Sing - ing a lul - - - la - by!
f *rall e dim.*
Sing - ing, sing - - - ing lul - - la - - by!
f *rall e dim.*
Sing - ing, sing - - - ing lul - - la - - by!
f *rall e dim.*
Sing - - - - ing a lul - la - by!

a tempo. dolce.
Hush thee, O hush thee hush thee to rest, Fadeth the day in the
Hush thee, O hush thee hush thee to rest, Fadeth the day in the
P Hush thee, Hush, hush thee to
P Hush thee, hush thee, . . hush thee,
dolce a tempo.

mine, gold - en west; Soft - ly the night wind out on the deep,
mine, gold - en west; Soft - ly the night wind out on the deep,
mine, rest, Hush thee, hush
hush . . . thee, . . . Hush thee, . . . hush . . . thee, . . .

Singeth the qui - - et world the world to

Sing - - - eth the world the world to

thee to rest, the qui - et world to

hush to rest, the world to

dim.

dim.

dim.

dim.

dim.

dim.

pp sleep!

** p* sleep! Sing - eth the qui - et world to sleep! ** pp* to sleep!

** p* sleep! Sing - eth the qui - et world to sleep! ** pp* to sleep!

pp sleep! ** pp* to sleep!

pp

pp

taking rest with Mr. Manns, who contrived in masterly fashion to keep his 3,000 choristers and his 450 instrumentalists under control well-nigh as perfect as that which he exercises over his ordinary orchestra. Now that the practicability of the scheme has been demonstrated, we may safely expect a regular annual performance on the same scale in years when the Handel Festival itself does not recur.

* * *

THE Richter Concerts have set out on their thirteenth series with fair promise of winning renewed support from the particular section of the public to whom they specially appeal. For amateurs generally, however, there was interest in the performance of Beethoven's "Choral" Symphony at the opening concert (May 3) and the introduction for the first time before an English audience of Brahms's long-awaited fourth symphony, which event took place at the succeeding concert, a week later. We shall be excused from giving a definite opinion upon the whole work until it has been played again, but as to the dignified beauty of the opening allegro and the melodic charm of the slow movement there need be no hesitation in attesting. These divisions alone would suffice to place the symphony on a level with Brahms's loftiest utterances, and if in time we can come to think as highly of the last two movements it will be possible to describe the entire work as its composer's symphonic masterpiece.

* * *

MR. VILLIERS STANFORD's music to the *Eumenides* of *Æschylus*, was the novelty at the third Richter Concert, and the young gentlemen who had taken part in its performance at Cambridge last year came up expressly to sing in Greek the striking choruses allotted to the Furies. This they did very well indeed and generally admirable justice was done to Mr. Stanford's picturesque and dramatic music. In the scheme of this concert was an "arrangement" for string orchestra, by S. Bachrich, of a Prelude, an Adagio, and a Gavotte from Bach's sonatas for solo violin. It was a pity Herr Richter could not find better filling-up material than this outrageous example of interference with the works and the intentions of a great master.

* * *

M. CAMILLE SAINT-SAËNS was the hero of the last Philharmonic Concert but one, given on the 19th ult. His abilities as a pianist were once again made favourably manifest in Beethoven's G major concerto, and the latest phase of his creative development was exemplified in a so-called symphony, written expressly for the society under whose auspices it was now brought forward for the first time. This strange work did not gain many admirers, and we doubt whether subsequent hearings will tend to reconcile musicians to its peculiarities of structure and treatment. It is, in fact, a rhapsody or fantasia rather than a symphony, and we fail to perceive that the advantages gained by introducing organ and pianoforte parts into the score are such as to justify the innovation. At the same time many of the themes are quite symphonic in their nobility and breadth, while in no

previous work has M. Saint-Saëns shown a greater mastery over the resources of the modern orchestra. Alike in the performance of the novelty (conducted by the composer) and the other instrumental items in an interesting scheme, the Philharmonic band again distinguished itself highly. Madame Antoinette Sterling and Miss Agnes Larkcom were the vocalists at this concert, which was attended by the Prince and Princess of Wales and a large audience.

* * *

THE interest evoked by the Rubinstein Historical Recitals has been no greater than might have been expected. The visits of the renowned pianist in recent years have been few and far between, and this time he has come to us with a programme sufficiently extraordinary to have created a stir had it been put forward by some lesser genius. We cannot hope often to undergo an educational course so thorough as that embodied in Rubinstein's cycle of seven recitals. Few people, perhaps, would care to go through the process many times in their lives; "cramming" is a delicate operation, and the degree of pleasantness as well as success attending it depends wholly upon the skill of the individual who performs the function.

* * *

APART, however, from its educational aspect, Rubinstein's undertaking will be memorable as a *tour de force*, the like of which no pianist had previously accomplished. Who else would have dared to attempt the Herculean feat involved in the rendering, by heart, of such a programme as he sets himself at each of these recitals? What must the task be for the executant, if the bare labour of listening becomes an exhausting process? Veritably Rubinstein is a giant, and the considerations, mental and physical, that apply with ordinary men do not arise in his case. The first recital took place on the 18th ult., and, two being given in each week, the past month has seen the completion of more than half the "cycle." In course of this Rubinstein has devoted his schemes to the older masters, from the early English down to Mozart; to Beethoven, eight of whose sonatas were played at a single sitting; to Schubert, Weber, and Mendelssohn; and to Schumann, who, like the Bonn master, was accorded an entire recital. Of the pianist's playing we need not speak in detail. Enough that it has been as grand, as brilliant, as magisterial in every sense as of old. Nor has it failed to awaken the united wonder and enthusiasm of audiences which St. James's Hall has barely proved large enough to hold.

* * *

SEÑOR SARASATE has had good reason to be satisfied with the result of his concerts this season. He played in each instance before crowded gatherings, and received abundant proof of the delight afforded by his brilliant performances. The repertory of the Spanish fiddler is not extensive, nor did he add anything fresh to it in course of his visit; but London amateurs had an opportunity of hearing him for the first time in Mr. Mackenzie's clever

violin concerto which, it will be remembered, he made the means of a triumph both for composer and executant at the last Birmingham Festival. Among other works with orchestra played by Senor Sarasate were Bruch's "Fantaisie Ecossaise," Raff's suite, a concerto by Wieniawski, and Lalo's "Symphonie Espagnole." For his last concert, on the 27th ult., repetitions of the Mendelssohn and Mackenzie concertos were announced.

* * *

ITALIAN OPERA is having yet another chance. It was not likely that any really capable impresario would take the failure at Her Majesty's *au grande sérieux*, and regard it as the last nail in a coffin which so many people have had a hand in constructing. Granting even that the coffin be ready, it is evident that vitality is not yet extinct in the "subject," and we can neither be so barbaric or so ungrateful as to bury it alive. Nay, for that matter, let us give it every chance for recovery, and welcome a respectable effort such as is now being carried on at Covent Garden. Signor Lago may succeed where others have failed, and prove that Italian Opera still has its *raison d'être* in this country. His experiment is being watched with curiosity and not without feelings of good-will on the part of those who believe that there is ample room for an Italian as well as an English lyric enterprise to flourish in our midst.

* * *

To obtain the support of the Queen was an excellent start towards regaining for Italian Opera the substantial countenance and help which "society" had gradually withdrawn from its once fashionable form of musical entertainment. As to the actual effect of this unexpected "fillip" it would be premature to speak now; the next seven weeks must be left to tell their own tale. But we know, on one hand, that where Royalty leads, fashion follows; and, on the other, that the new director has given promise in his prospectus of a tolerably strong combination. The list of artists contains many names to which only a Continental reputation yet attaches, but that reputation is exceptionally good, and is likely in several instances to be enhanced on this side of the Channel. Meanwhile, Madame Albani, Madame De Cepeda, Madame Scalchi, Signor Gayarre, and M. Maurel form a very excellent working basis. Whether *Zampa* be mounted or not matters little, but we shall be glad to renew acquaintance with Mackenzie's *Colomba* and test the charm of our countryman's opera in Italian dress. With *Colomba* and attractive *ensembles* in popular operas for his trump cards, Signor Lago may possibly win the odd trick in a very risky game.

* * *

ERE these lines are read the English Opera season at Drury Lane will have begun, and Mr. Carl Rosa will be in London with his company for the twelfth successive year. He draws attention, in a circular recently issued in lieu of the usual prospectus, to the work accomplished by him during the period of his management; but in one sense the reminder was hardly necessary. Every tyro in

operatic matters who has watched the Carl Rosa enterprise knows full well how much its spirited director has done to aid the cause of native lyric art and to lift it from a veritable "slough of despond" to the sound, healthy basis upon which it now stands. Still it is not enough merely to know this and express gratitude in words alone. We must give practical testimony that we recognise what is due to Carl Rosa. His forthcoming season should be a financial success as surely as it will be an artistic one, and to achieve this end every lover of opera must stir a hand.

* * *

MR. MACKENZIE'S new opera, which, after many christenings, is finally to be called *The Troubadour*, will be produced on June 8, with the cast of which we have already given the principal names. It will be conducted by the composer. The following artists comprise the full strength of the company:—Mesdames Marie Roze, Georgina Burns, Julia Gaylord; Misses Marian Burton, Jenny Dickerson, Vadini, Presano, and Madame Alwina Valleria; Messrs. Barton McGuckin, E. Scovel, J. W. Turner, Ben Davies, F. C. Packard, Valentine Smith, Chas. Lyall, Wilfred Esmond, Leslie Crotty, James Sauvage, Max Eugene, W. H. Burgon, Campbell, Aynsley Cook, and Barrington Foote. Mr. Goossens undertakes the duties of conductor, assisted on occasion by Mr. Carl Rosa. Madame Katti Lanner again has charge of the ballet and, as a matter of course, Mr. Augustus Harris will fulfil the important functions connected with the *mise en scène*.

* * *

ON the first of last month was celebrated in several German Operahouses the centenary of the original production in Vienna, by special order of the Emperor, Joseph II., of Mozart's immortal *Nozze di Figaro*. The prevailing impression that Mozart was in a chronic state of pecuniary embarrassment for several years before his death is declared to be an erroneous one by several of our German contemporaries, who have taken occasion, *à propos* of the above celebrations, to refer to the circumstances in which the Master lived during his residence in the Austrian capital, before and after the music-loving Kaiser had commissioned him to compose *Figaro's Hochzeit*. Mozart, whilst still in the service of the Archbishop of Salzburg, arrived in Vienna on March 17, 1781, and wrote to his father two months later as follows:—"I have made the finest acquaintances imaginable here, and am received in the greatest houses with affection; every sort of honour is awarded to me, and I am moreover well paid for all I do. Why should I starve any longer at Salzburg on forty pounds a year?" Shortly afterwards the Emperor "commanded" him to compose *Il Sarglio*, which proved a splendid and remunerative success. It became the fashion to take lessons from him, and his pupils paid him high prices; in fact, he earned so much money that he felt himself justified in 1782 (only one year after his arrival in Vienna) in taking to wife Constance Weber and setting up house. Some time after

his marriage his father came to stay with him, and whilst sojourning in his house wrote home to Salzburg:—"I believe that Wolfgang is in a position to put by 2,000 florins in the bank. His savings certainly amount to that sum." In payment of the score of *Le Nozze* he received the gross takings at the doors of the operahouse on the occasion of the third performance. Immediately after the production of *Don Giovanni* (1787) the Emperor conferred upon Mozart the appointment of Imperial Royal Chamber-Composer, with a fixed salary of 800 florins; and early in the following year he was nominated Orchestral Conductor and Choir-Master to the Cathedral of St. Stephen, "with all the emoluments derivable from that post according to ancient established usage." It would appear, therefore, that at the time of his premature death he was in possession of an assured income which, with his extra-official professional earnings, promised to secure to him a comfortable future, entirely free from the torments of the *res angusta domi*.

* * *

RUBINSTEIN plays as passionately, if not as successfully, at cards as upon the piano, and is peculiarly susceptible to the alternations of rapture and despair that are inspired by Dame Fortune's caprices. When he holds bad "paper," he scowls and growls like an angry bear; when trumps are propitious his face is as the face of an angel, and his temper seraphic. Whilst staying in Vienna he spends all his free evenings at the house of his intimate friend, the Conservatoire Professor Julius Epstein, whose amiable and witty consort is Rubinstein's favourite partner at whist. Not long ago chance favoured him with quite exceptional constancy at one of these card-parties, and he became so exhilarated with his good-luck that, at the close of a "slam" hand, he started up from the whist-table, sate down to the piano and extemporised with such surpassing grace and tenderness as to draw tears from the eyes of everybody present. The gathering was an exclusively musical one, including all the leading composers and executants of the Kaiserstadt. At supper-time, just when the artist's favourite meal was at its very gayest moment, the folding-doors communicating with the card-room were thrown open and Amalia Epstein appeared on the threshold bearing in both hands a huge platter containing a mighty cake or "Torte," such as Vienna confectioners are justly renowned for making. Set in the sugar-coating of the cake, as in a frame, were three designs in the form of playing-cards, executed by the celebrated aquarellist, Olga Wiesinger, representing Anton Rubinstein in the acts of card-playing and pianoforte-playing, and bearing the respective inscriptions:—"Thus does one play in Vienna," "Thus, in Siberia," and "Thus, in Heaven!" Jubilant shouts of admiration and approval greeted the ingenious Hausfrau, who had devised this clever and tasteful surprise for her illustrious guest. Rubinstein himself was deeply moved, and stood for a while speechless, grasping the hands of his hostess, who had set down the cake in front of him. Presently, how-

ever, he found his voice again, and exclaimed "Dear lady and kind friend; I promise you to behave myself better at cards for the future than I have hitherto done. But you, too, must make me a counter-promise—that henceforth you will give me better cards!" "Rubinstein, you are quite incorrigible," was the laughing answer; and the pictorial cake succumbed to inevitable fate.

* * *

OUR gifted colleague De Fiori thus drastically describes the operatic season of 1885-6 in Italy. "Our Italian musical theatres now-a-days are huge shells of stone and bricks, containing five or six tiers of 'empty, gaping boxes and a stage forlorn of the commonest theatrical accessories. They lack trained choruses and orchestral schools alike, with the exceptions of the Scala and San Carlo. Throughout nine months of the year their doors are closed, only to open during the trimestral *stagione*. In Rome the municipality grants a handsome subvention to the Apollo Operahouse, with the object of making its lessees to offer the educated classes the best operatic entertainment to be had for money. The great theatre is hired yearly by one or another speculator—seldom a musician—and this is what regularly takes place. The lessee opens with an omnium gatherum company, picked up cheap and at hazard. Art is his milch-cow, and all he aims at is to fill his pockets as quickly as possible during his brief tenure of the house. Consequently he produces operas that have undergone little or no preparation for performance; his choruses are hissed off the stage, his orchestra halts and limps in agonised endeavours to keep up with the principal vocalists, whom it drags down to helpless silence and frantic pantomime, until they, too, are sent flying by the indignant audience. Meanwhile, the *impresario* laughs in his sleeve, for the press-reporters daily declare that 'he has left no stone unturned to provide the Roman public with the utmost artistic enjoyment;' and he indefatigably hunts up all the aspirants to an operatic career who burn to appear, upon any terms, on a leading Italian stage. When they answer his letters in person, and nervously breach the subject of salaries, he exclaims 'What? You ask me for money? money? Is not the future which I am unfolding to you one of gold—aye, of red gold, massive and unalloyed?' Some of the more sensible singers to whom he addresses this exordium wisely put on their hats and depart; but some fall into his trap, make their *débuts* with empty purses and stomachs, and come to hideous grief in due course. So matters go on throughout the *stagione*, till fleeting time has pity on the manager's victims (artists and audiences alike) and brings all this misery and shame to an end by shutting the theatre-doors. The Roman public, the worthy *patres conscripti* and the unfortunate singers have reaped a heavy crop of outlay and contempt; Art veils her face; the newspapers write glowing articles on the 'glorious achievements of the past operatic season;' and the *impresario* carries off his profits to some other Italian town, there to repeat his swindling process with complacency and—alas! that I should have to say so—success!"

MUSIC IN BIRMINGHAM.

To ring down the curtain on the series of concerts for the season ending in the "merry month of May," Anno Domini, 1886, with Mr. Stockley's final orchestral meeting was a happy, if an undesigned, coincidence; and the aspect of the Town Hall on the occasion testified to a unanimous opinion that this was a fitting "wind-up" to an important chapter of local art. The programme possessed so many points of interest, and the presentations of its several items were so good, that to do ample justice to both would absorb more space than I could reasonably expect to be allowed to appropriate. Giving the novelty the *pas* I must therefore confine myself to a brief *resumé* of Dr. Bridge's new overture, heard for the first time in public at this concert. Dr. Bridge in this piece, a true poem in the best acceptance of the term, has for his subject matter for musical illustration turned to the "Idylls of the King," and has prefixed to his several sections excerpts from that well-known gem of poesy. The introduction suggests the sanguinary battle in which King Arthur and his knights were engaged,

"Among the Mountains by the Winter Sea."

The strongly accentuated passage for strings and the subsequent emphases for the bass and tympani vividly portray the conflict, and serve as a graphic introduction, while the restrained harmonies for the wood, wind, and horns beautifully lead to the second section, sketching the dialogue between the wounded monarch and his faithful henchman, Sir Bedivere. A luscious phrase for the horn initiates this, and the colloquy is carried on by means of "representative themes," which almost speak the strophes. Especially noteworthy is the treatment of that part of the lyric where the king sends his attendant on the mysterious mission with his sword Excalibur. He is to throw it in the mere, and is to bring back news of what he saw. The incident of

"An arm

Clothed in white samite, mystic, wonderful,
That caught him by the hilt, and brandished him
Three times and drew him under in the mere."

is treated with consummate skill. A unisonous phrase, with slight but highly suggestive pauses, is thrice repeated, and this conveys the startling episode most graphically. On the king's vision of "The Island Valley of Avilion," skill, thought, and melodic treatment are employed. The finish of the overture, which pictures the disappearance of the barge and its royal occupant as

"It moved from the brink
Like some full-breasted swan"

is a most happy conception. Dr. Bridge personally conducted the overture, and he had every reason to be gratified with the reception of his work and the pains bestowed on its rendition by the rank and file of the orchestra. *Au reste* of this exceedingly pleasant concert, suffice it to say that Gade's *magnum opus*, the symphony which won him the friendship of Mendelssohn was splendidly played, and that excellent help was rendered by the soloists, Madame Clara Samuëll and Mr. Edward Lloyd. In the interval between the two parts of the concert a most gratifying incident was to be noted. The members of the band, in order to emphasise their esteem for Mr. Stockley, the permanent director, had commissioned a well-known artist, Mr. Manns, to paint a life-size portrait

of that gentleman, and this opportunity was taken to present the portrait and an address to Mr. Stockley. Mr. G. H. Johnstone, one of the leading members of the Festival Committee, made the presentation, and said: "Will you allow me to add that I cordially endorse all that is contained in the address I have been asked to read to you. I feel sure I am only expressing the opinions of the musical public of Birmingham when I say that its constituents are deeply indebted to you for your untiring labours in the cause of art, not only in the establishment of a permanent orchestra of which Birmingham may be justly proud, but in all that appertains to the progress of music. For many years your determination to found and establish on a sure basis a Birmingham orchestra was pursued under great difficulties, and at pecuniary loss to yourself, but I am happy to think that at last success has crowned your efforts. The band under your direction has reached a point of excellence which must be very gratifying not only to yourself but to your subscribers. That you have been ably seconded by the gentlemen comprising the orchestra goes without the saying and the gratifying improvement in rendering of the various great classics you give speaks for itself. It is with the greatest possible pleasure, speaking as I do to-night on behalf of the outside public, I note your merits have been recognised in such a definite form. I trust you will be spared many years to wield the bâton on the platform which has been the scene of so many musical triumphs, and in which you have had so large a share, and I venture to hope some day your portrait may find a place among the portraits of the many Birmingham worthies who have done their utmost to make Birmingham a town of which all may justly feel proud." Mr. Johnstone then, amid loud applause, unveiled the portrait, and handed it and the richly illuminated address to Mr. Stockley. The recipient made a happy reply, and with a recognition of the value of the artist's labours the pleasant and gratifying episode terminated. Mr. Johnstone was accompanied on the platform by Dr. J. F. Bridge and Mr. Edward Lloyd.

An ode by M. Hervé, of *Chilperic* fame, was performed at the opening of the Folkestone Art Exhibition. Was this a recondite joke?

Mr. W. REEVES will shortly issue a series of biographies of musicians at the low price of sixpence each. There will soon be no excuse for ignorance on this subject.

The public and musical profession are warned against the pretensions of a young man, of about twenty-seven, who says he is twenty, now falsely claiming to be a Licentiate and Tallis Gold Medallist, T.C.L., and an F.C.A. This young man also presents forged testimonials from Dr. Stainer and Prof. E. H. Turpin. He has been practising lately in Brighton, professing to teach all branches of the musical art and French, and he is now supposed to be residing in the north of London.

A MEMOIR of Ole Bull, the famous Norwegian violinist, will shortly be published by Mr. T. Fisher Unwin. It has been prepared by Sara C. Bull, and, besides a full biography, will contain Ole Bull's "Violin Notes" and Dr. A. B. Crosby's "Anatomy of the Violinist." The book will be furnished with several portraits, and will contain interesting reminiscences of Franz Liszt, Chopin, Wagner, Paganini, Fanny Ellsler, Malibran, Adelina Patti, Whittier, Longfellow, and other celebrities.

FROM THE PROVINCES.

Abergavenny.—An Eisteddfod on a large scale and which attracted visitors from all parts of South Wales, was held in Market Hall on Easter Monday—the second of an annual series. Mr. T. P. Price, M.P., presided, and the Rev. Theophilus Rees, Penttyrch, was the conductor. Adjudicators, Mr. Roland Rogers, Bangor; Mr. D. Emlyn Evans, Mr. C. C. Caird and Mr. T. Biggs. The president said he regretted the absence of the harp from the competitors, and he was prepared to give a prize upon a future occasion in order to show the importance that he attached to the preservation of that instrument of music in the musical education of the people of Wales. Chief results: Great Choral Competition. First Prize £80 and Gold Medal to the conductor. Second, £25 and a Silver Medal. Seven choirs competed, and much disappointment was expressed at the non-appearance of the choirs from Birmingham and Aberdeen. Dr. Rogers in giving his adjudication said every one of the choirs had gone out of tune. He deprecated the action of choir leaders in seeking to make their choirs shout for the loudest, and said until that fault was remedied South Wales choral singing must always be inferior to that of other parts of the country. The adjudicators were unanimous in awarding the first prize to Dowlais, and the second to Mountain Ash. The Ebbw Vale Madrigal Society (Mr. Thomas Doughton, conductor) received the prize of £20, with a gold medal for the conductor. The test piece was "Destroyed is Babylon" (*Last Judgment*). No other competitors. The same choir and the Abergavenny Choir (Mr. W. Theophilus, leader) competed in "He Watching Over Israel" (*Elijah*), but the singing was so poor that the prize of £10 was withheld.

Bristol.—On the 24th May, Dvůřák's secular *chef d'œuvre*, *The Spectre's Bride*, was performed here for the first time, and made the impression which such a work as this of the Bohemian Master cannot fail to do. At the hands of chorus and band the work received full justice. The soloists engaged were Miss Annie Marriott, Mr. Harper Kearton and Mr. Bridson. The lady, who I think has not been previously heard here, was highly successful; her solos at the beginning and end of the work being remarkably well given. Mr. Harper Kearton sadly lacked warmth and dramatic fire, and Mr. Bridson invested the somewhat thankless rôle of narrator with an importance not often insisted upon by other exponents. *Tant mieux*. Great thanks are due to Mr. Riseley for having introduced this work to Bristol amateurs. I should mention that being the Sovereign's Birthday the performance proper was prefaced by Costa's arrangement of the National Anthem, also heard for the first time. In the second part "The March of the Crusaders" from Liszt's *St. Elizabeth*, Max Bruch's violin concerto, Op. 26—very finely played by Mr. Carrington, leader of the band,—Mendelssohn's *Lorely*, with Miss Marriott as soloist, and songs by the other principals found a place. This concert brought the season to a close; but I note with pleasure that the managers announce a series of six concerts for the autumn.—For his penultimate concert of the present season Mr. Riseley, on the 10th May, put forward a scheme which, as regards novelties alone, should have attracted a crowded audience, whereas empty seats were the rule and not the exception. Altogether I am afraid that the financial results of the season now drawing to a close will prove to be anything but satisfactory. Why these concerts are not better attended I am at a loss to know, it

cannot be for want of money on the part of the inhabitants, for I hear that the amateurs—and their name is legion—who are always doing something, either musically or dramatically, see their efforts rewarded by full houses and halls. Bristolians will have themselves to thank if the managers of the local Monday Popular Concerts see fit to discontinue these entertainments, which they can hardly be expected to carry on with a deficit at the end of every season. Should the managers take the step I have hinted at, it will not add to the musical reputation of a town of 250,000 inhabitants that its population could or would not support such a class of entertainments as Mr. Riseley gratuitously conducts.

Cardiff.—What is regarded as an admirable rendering of Gounod's *Mors et Vita* was given by the Cardiff Choral Society at the Park Hall on the 28th April. The principal vocalists were: Mr. Lloyd, Mr. Santley, Miss Mary Davies, and Miss Hilda Wilson. The orchestra was led by Mr. Carrington, Mr. D. C. Davies conducted the choir, and Mr. Lemare presided at the organ. The oratorio, was well supported by orchestra and choir, and the vocalists in each case sang with signal ability and success.

Glasgow.—Chamber music, pure and simple, has not as yet secured a home in the city of St. Mungo. True it is that frequent and zealous efforts have been made to popularise the string quartet, but the attempts hitherto have been akin to "numb'ring sands and drinking oceans dry." The Joachim party, who pay a yearly visit to our Edinburgh friends, will not look at us. Mr. Carrodus, accompanied by three highly capable professors of the art, tried a series of chamber concerts in Glasgow several years ago with but scant financial support, and the "Heckmann Quartet" did not make money in the sense of the term which fits in most readily with Teutonic notions of success. With Spartan courage Mr. W. H. Cole a very competent local musician, organised some time ago a party of his own. Rehearsals in season, and maybe out of season, were rigorously enforced. Now and again a movement or two from the works of the great masters found acceptable place in the leader's programmes at the Fine Art Institute, and hence, perhaps, the valorous resolve to strike out. Opportunity was then recently afforded for measuring the progress made at a concert which took place in St. Andrew's Hall, too late for notice in the last issue of THE LUTE. The audience was not a big one; it was, however, distinctly encouraging, so much so that, in all probability, the party will give a series of four subscription concerts next season. Touching the one under notice, recognition of the judicious character of the programme must be frankly accorded, the items having stood as follows:—Schubert's quintet, familiarly known as "The Trout"; the first movement from Ambroise Thomas's quintet for strings (Op. 7); Beethoven's quartet No. 2, Op. 18; Raff's "Ode to Spring," for pianoforte solo; Corelli's first violin sonata; and a couple of excerpts from a violoncello concerto. In almost every detail the executants scored a gratifying success, the *ensemble* playing was singularly smooth and sympathetic; but as your space, Mr. Editor, is not elastic, I must content myself by placing the fact on record that Glasgow amateurs have their eye on the future efforts of Messrs. Cole, Iff, Daly, Walton, W. H. Stewart, and C. Hall Woolnoth. The promising little band command, positively, the warmest interest. Mr. Andrew Black, a popular and rising baritone, sang during the evening, and with

conspicuous success, the Handelian air, "How Willing my Paternal Love."—At Sarasate's second and final concert for the season the large hall of the Queen's Rooms was again filled in every corner. The accomplished Spanish violinist is one of the safest cards in the hands of local *entrepreneurs*, his graceful and refined method is simply a power in itself, and no need at this hour to say that he gave us the Kreutzer sonata, the first movement from Beethoven's violin concerto, Saint-Saëns' "Rondo Capriccioso," and one or two other good things, to the intense delight of his auditors. Mr. W. G. Cusins was the solo pianist, but it can hardly be said that his efforts left a favourable impression.—Premier interest in last month's musical doings centred in the early return visit of the Carl Rosa Opera Company. The success of the troupe at the Grand Theatre in December last was so marked that Mr. Charles, the popular lessee of that house, arranged for another series of representations out of the usual order of things. The faith of the lessee and of Mr. Rosa himself was not misplaced, and before long it is quite possible that a regular opera season, on the plan of a subscription series, will be one of the institutions claiming musical significance on the banks of the Clyde. Why not? At last the one man who has fought a big battle with indomitable pluck and with well-merited success, has penetrated the armour of the Glasgow sceptics. Oddly enough, until lately, many well-meaning folks, who know not Italian from Sanskrit, deemed English opera a very incorrect thing. That is a generalization outside, however, the scope of a correspondence column. Fearing, then, a consignment of "copy" to the wastebasket, I hasten to say that the following operas were produced during the week ending 8th ult.:—*Carmen*, *The Marriage of Figaro*, *Fadette*, *Esmeralda*, *Faust*, *Nadeshda* (at a *matinée*), and the *Bohemian Girl*. The only novelty was Maillart's light and tuneful work, so popular on the other side of the English Channel, just the thing for "the merry month of May," and yet, to use an Irishism, "full of nothing." I doubt much if *Fadette*, notwithstanding the sprightly impersonation of the heroine by Madame Marie Roze, will secure abiding popularity in this country. In *Esmeralda*, Madame Georgina Burns won again a triumph which, it is not too much to say, has not been equalled north the Tweed these many years. Mr. Barton McGuckin's fine singing of the music of *Pŕæbus* was another feature in the evening's work; and Mr. Leslie Crotty's delineation of Quasimodo was powerful as of yore. The new exponent of *Faust*—new, at any rate, to this country—secured very considerable favour. It would be wrong to say that Mr. Edward Scovel gave a finished reading of the exacting part; the American tenor knows, however, its traditions very well; his enunciation is infinitely good, and with a little more experience his *Faust* ought to take high rank. Other members of the company, those established favourites Mesdames Gaylord and Burton, Messrs. Sauvage and Aynley Cooke more particularly, secured wonted favour. Mr. Goosens filled the post of conductor admirably, and Mr. Friend, the courteous manager of the company during its provincial peregrinations, was again the right man in the right place. It may be of interest to mention that while here daily rehearsals were held of Dr. A. C. Mackenzie's new opera, *William the Troubadour*. Look out, my chief, for one or two fine hunting choruses, a dainty air for "Asalais" in Act III., a spirited song for "Count Raimon" in the last act, and for the curious poetry contained in the following curious term of expression:—"So drank her lips the kisses of his lips,

so did his mouth cling [to her yearning mouth."—The eighth concert by the Glasgow Academy Choir took place in the Queen's Rooms on 14th ult., in presence of a large, brilliant, and representative audience. Mr. Gustav Ernest's tuneful cantata, *Love's Conquest*, formed the chief item in the programme. It was sung throughout in a manner which showed how well Mr. J. McLarin, the conductor, knows his work. Some part-songs, &c., were also given in felicitous style, and the needful accompaniments were adequately supplied by Mr. C. Hall Woolnoth (harmonium), and by a lady whose services at the pianoforte are always worthy the highest commendation.—Since writing the above I learn that the Glasgow Choral Union Council have decided *not* to produce Liszt's *St. Elizabeth*.

Leeds.—Some twelve months ago Herr Richter visited Leeds for the first time, when a guarantee fund was raised and the guarantors were called upon to pay rather over 3s. in the £. This year, however, Mr. Ford generously arranged to incur the risk and give the concert as an extra "Leeds Popular Concert." There was a large audience, who had at last a chance not only of hearing the choral symphony at reasonable prices, but of hearing it under the direction of Herr Richter. The work is so seldom heard here—on account of its great difficulties in performance, and the almost impossibility of competing with the historical renderings at the Festival—that it came as a revelation to many, and, performed in a perfect manner, it may be said to have been superior in some respects to the performance of the 1880 Festival. The eminent conductor and his orchestra were evidently at one with each other, and throughout there were signs of the utmost care in rehearsals. The choral portion was gratuitously undertaken by the Philharmonic Society and it is much to its credit that more than one local critic has had the courage to compare it favourably with the Festival Choir, although it must not be forgotten that it had not had previously a week's hard singing. It has certainly added lustre to its name and is not a little proud of the letter received by its chorus trainer and conductor, Mr. A. Broughton, from Herr Richter thanking him and it for their excellence and trouble. The soloists consisted of Herr Franke's quartet party—Misses Hamlin and Lena Little, and Messrs. Winch and Fisher—who all sang most conscientiously in their somewhat thankless parts. The Wagner selections consisted of the *Meistersinger* Overture and the *Siegfried* Idyll, and it is a most healthy sign to note the growing appreciation of the works of this master—both being evidently enjoyed. Cherubini's overture to *Anacreon*, and Liszt's First Rhapsody, went to complete a very interesting concert.—Since on Good Friday all theatres are closed, it was a praiseworthy idea of the Choral Society to give the *Messiah* at prices varying from 3d. to 1s., and it was appreciated by over 2,000 persons. The soloists were Misses Lupton and H. Tetley, and Messrs. Wadsworth and Browning. Mr. Bingham accompanied on the organ, and Mr. Alfred Benton conducted. This may be said to have ended, perhaps, the busiest musical season which Leeds has known for a great number of years.—The following are already engaged for the Musical Festival—Madame Albani, Miss Anna Williams, Mrs. Hutchinson, Madame Patey, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. McGuckin, Mr. Ivor Macay, Mr. C. Santley, Mr. Watkin Mills, and Mr. Brereton.—Of the new works, *The Revenge*, of Mr. Stanford, is already in rehearsal.

Liverpool.—Dr. Richter's third concert in Liverpool at the end of last month did not draw an audience worthy in point of numbers of the excellence of the programme

and performance, but what was lacking in quantity was made up by the enthusiasm with which the principal items were greeted. Beethoven's Choral Symphony was the principal item of the evening, and Dr. Richter's sympathetic treatment invested it with new beauties, while his intense animation appeared to be communicated to his executants who outdid themselves. The vocal parts were sustained by the Liverpool Philharmonic Choral Society with Miss Hamlin, Miss Lena Little, Mr. Winch, and Mr. Fisher as principals, and the chorists did capitally, but Mr. Hermann Franke's vocal quartet was scarcely so satisfactory. Other items in the programme were Wagner's *Die Meistersinger* and Cherubini's *Anacreon* overtures, Wagner's *Siegfried* Idyll, and one of Liszt's Rhapsodies Hongroise.—The Sarasate concert arranged by Messrs. Cramer for the 8th May proved eminently successful, and the violinist's efforts were admirably seconded by the pianoforte accompaniments of Signor Cor de Lass, who also provided some capitally-executed solos. The programme included Schumann's sonata in A minor, Op. 105, for violin and pianoforte; Wieniawski's second violin concerto, and other pieces of interest. The recital took place in the Concert Room of St. George's Hall, but this is deemed too small for the Rubinstein performances at the end of the month, and they will accordingly be held in the Philharmonic Hall.—The opening of the Shipperies by the Queen on May 11th did not produce much from a musical point of view, notwithstanding the great expectations which had been held out. Mr. F. H. Cowens' specially written overture, in which was incorporated a chorale of the late Prince Consort's, was almost inaudible owing to the disturbance caused by the immense audience, and it is not possible therefore to rightly appraise its merits. "Rule Britannia," however, and "God Save the Queen" were admirably done by the combined choirs of the Philharmonic Society and the Choral Society, but the excerpts from Mendelssohn's "Hymn of Praise" was scarcely so effective. The orchestra appeared to be excellently balanced, but local performers consider themselves aggrieved in that only seven or eight members out of a total of sixty were local men. Since the opening the band of the Grenadier Guards, and the Viennese Ladies' Orchestra have attracted many visitors to the Exhibition, but the last-named organization does not by any means display a remarkable amount of executive capacity.

Merthyr.—An excellent concert was given at the Temperance Hall, in compliment to Mr. Ralph Livsey, on May 5. The attendance was large. The recipient of the honour was formerly a member of the Cyfartha band, of which his father is bandmaster. Latterly, he won a Scholarship at the Royal College of Music, and became a player of the French horn in the Coldstream band. The vocalists were: Miss S. C. Morris (soprano), who gives token of much promise; Miss Blodwan Jones, R.A.M., contralto, who sang several songs with much expression; Eos Morlais, whose remarkable tenor powers never seem to wane, and Gwilym Dar, basso; Mr. Lawrence was the accompanist. A cornet solo was given by Mr. J. Livsey, and two capital solos on the French horn were given by his successful brother, Mr. R. Livsey. The Cyfartha band played several selections, and concluded with "The Smithy in the Forest." Mr. Lloyd and Mr. Nash acted as the honorary Secretaries of the Local Committee.

Reading.—A very enjoyable concert was recently given by the Berkshire Amateur Musical Society in the

Old Town Hall, which was well filled. The first part consisted of Mr. J. F. Barnett's beautiful cantata *The Building of the Ship* rendered under the skilful conductorship of the composer. The soloists were Miss Kate Flinn (soprano), Mrs. Richards (contralto), the Rev. C. A. Treherne (tenor), and Major Colebrooke Carter (bass), all of whom sang their parts with taste and expression. Mr. J. C. B. Tirbutt presided at the organ, and Miss Heathgeld at the piano, and Mr. Liddell was the leader of the string orchestra. The choral passages were effectively sung by the members of the society, and the composer and conductor was warmly applauded at the close of the performance.

REVIEWS.

HODDER AND STOUGHTON.

The Congregational Psalmist Hymnal. Edited by Henry Allon, D.D. The music (first edition) edited by Henry John Gauntlett, Mus. Doc. The whole revised by Professor Henry William Monk, Mus. Doc.

THE "Congregational Psalmist" has long been accorded a place among our best collections of tunes for Church use. It now appears in a revised and enlarged form, and associated with a Hymnal which is, in itself, a sign of the times. When we read the following from the pen of a Nonconformist divine, we cannot but agree with the first line of the Tennyson quotation: "It is given to no one man or generation to furnish adequate and permanent expression for the manifold devotional life of the Christian Church. To this all ages, all Churches, all individualities must contribute. The transitions in religious thought, experience, tone, circumstances and work, which are continually going on, necessitate fresh modes of devotional expression—

"The old order changeth, giving place to new,
And God fulfils himself in many ways,
Lest one good custom should corrupt the world."

* * * * The forms have changed in which theological idea embodied itself, and in which religious life was realised. New fields and modes of Christian work have become imperative; new embodiments of social, family and Church life have been generated; conceptions of Christian habit and relationship have been modified: even the suggestive metaphors of one generation becomes obsolete or ludicrous in the generation following it." This wise and liberal perceptiveness bears its proper fruit in the admirable collection of Hymns here presented—a collection fit for general rather than denominational use. The tunes are a pick of the very best available.

Mr. JAMES D. BROWN'S *Biographical Dictionary of Musicians*, published by Messrs. Alexander Gardner, of Paisley, is a most useful and practical work; besides giving the date of each composer's birth and the chief events of his life, he adds a full catalogue of his chief works with the dates; the book is therefore exceptionally valuable for reference, and should be in every library.

THE principal vocalists engaged for the Leeds Festival are Mesdames Albani, Williams, Hutchinson, Patey, Damian, Hilda Wilson, Messrs. Lloyd, McGuckin, McKay, Brereton, Santley.

POET'S CORNER.

JARL ERIC.

A SONG OF SEPTEMBER PINEWOODS.

DOWN the wood he came singing, singing, singing.
 Down the wood he came singing
 As sunset reddened the pines.
 Victor he in the fight,
 Girded with all love's might,
 He seeks his soul's delight,
 Love's fire in his dark eye shines.

Aoi! Aoi!

By the pool she sat weeping, weeping, weeping.
 By the pool she sat weeping,
 Alone, in the shade of the pines.
 Eric, they said, was slain!
 Was all her love in vain?
 But hark! his voice again!
 Her heart his coming divines.

Hoi! Hoi!

Through the wood they walk dreaming, dreaming,
 dreaming.
 Through the wood they walk dreaming,
 As moonlight silvers the pines.
 After battle, comes rest,
 After grief, joy is blest,
 Storm or calm, love is best,
 The love that never declines.

Hoi! Aoi!

SARA A. BURSTALL.

LISZT has got safely back to Germany. *Requiescat in pace.*

Mors et Vita was performed at the Paris Trocadéro on the 22nd ult. Mr. Edward Lloyd sang the tenor airs, as in Brussels.

MR. JOSEPH BENNETT is engaged upon the book of an oratorio for Mr. F. H. Cowen. The work will be produced at the Worcester Festival next year.

MR. WILLIAMS, organist of Gloucester Cathedral, and conductor of the approaching festival, is about to marry a daughter of Mr. W. P. Price, late M.P. for the western city.

MUSIC cut a poor figure at the opening of the Liverpool Exhibition. We are told that it was "literally not heard owing to the buzz of conversation carried on." Are we an unmusical people, or simply bad-mannered?

WAGNER's words anent Liszt as a composer are worth quoting just now:—"The world knows Liszt as a virtuoso in the splendour of a most brilliant and successful career; that is sufficient for it to know what to think of him. But it is puzzled by Liszt's retirement from this career and by his determined appearance as a composer. What is it to make of this? It is particularly inconvenient that there should be no precedent of the same kind in a classical musician. It is true there have been instances of a wealthy virtuoso finally indulging in the ambition of doing something as a composer; this has been pardoned as an excusable weakness, and a similar pardon is now being extended to the composing whim of the celebrated pianoforte hero, not unmingled with regret that he should prefer writing to playing."

MR. H. F. FROST read a paper on "Parsifal and the Bayreuth Theatre" before the Wagner Society lately. He was assisted in some musical illustrations by Mr. Shedlock.

Two ladies tied for the Montreal Scholarship whereupon the authorities sought the winner after the fashion in which the Israelites found a king—they cast lots. The loser, we are glad to say, found a friend willing to pay the expenses of her education.

THE Goss monument at St. Paul's was inaugurated the other day, after a service in which only the late organist's music was used. Mr. Dean, we regret to say, would allow no better place for it than the crypt. Why are clergymen always so ungracious?

MR. F. H. COWEN writes indignantly about the treatment of music and himself at the opening of the Liverpool Exhibition. His name was omitted from the programme, and "owing to the out-of-the-way corner in which the so-called platform was placed, not only were the forces under my bâton inaudible, but invisible, or rather, undistinguishable from the general crowd." Mr. Cowen adds: "This, I regret to say, was not the only slight to which music and its representatives were subjected on this auspicious occasion."

THE annual review of the Parisian musical season is prefaced this year by M. Gounod, who has contributed some "reflections on the music of the period." An extract in the nature of a catechism of a composer of the future is interesting:—

Q. What is the art of music?

A. The art of combining sounds in a manner painful to the ear and wearisome for the mind.

Q. Why painful to the ear?

A. Because music, when it caresses the ear, has a tendency to develop the listener's sensual to the detriment of his intellectual nature, and the holiness of the heart forbids that it should make itself the accomplice of such corruption.

Q. Why do you add "and wearisome for the mind?"

A. Because it thus becomes a means of stimulating and developing intellectual energy and raising the mind to the transcendency that is the rational summit of art and inaccessible to the vulgar masses.

Q. Have not the great masters hitherto held an adverse opinion on the subject?

A. Yes, because they still walked in the darkness that surrounded the childhood of art; now the gloom is gradually dispelling, thanks to the triumphs of modern aesthetics, and at present we compose music as Sganarelle once practised medicine, "in accordance with a quite new method."

Q. Then art must be a sort of modification?

A. Precisely.

Q. Wherefore?

A. Because the property and duty of all exalted missions is to combat the relaxation of nature by the practice of the virtues, and principally by that of patience in trials.

Q. What is the essential condition of genius?

A. A lack of ideas.

Q. What do you mean by this?

A. I mean that genius, being the creative faculty, its distinctive characteristic must be its likeness to the Creator, who made all things out of nothing.



"LUTE." N° 43.

PRICE 2d

DEDICATED TO THE CHOIR OF S. MARY'S, NOTTINGHAM.

"LET NOT YOUR HEART BE TROUBLED."

ANTHEM FOR GENERAL USE,

or for Ascensiontide.

BY THE

REV: GEORGE GARDNER, MUS. BAC.

S. JOHN XIV. 1. 2.

LONDON:

PATEY & WILLIS, 44, GT. MARLBOROUGH ST., W.

Lento.

Organ. *p*

Soprano. *p*

Let not your heart be troub - led ye be

Alto. *p*

Let not your heart be troub - led ye be

Tenor. *p*

Let not your heart be troub - led ye be

Bass. *p*

Let not your heart be troub - led ye be

* Organ. *p*

P & W. 1128. * Should, if possible, be sung without Accompaniment.



- lieve in God, ... be - lieve al - so in me. Let...

Let not your heart be troub - led ye be - lieve in
 Let not your heart be troub - led ye be - lieve in
 Let not your heart be troub - led ye be - lieve in
 not your... heart be troub - led ye be - lieve in

God, be - - lieve al - so in me. In my Fa - - ther's

God, .. be - - lieve al - so in me. In my Fa - - ther's

God, be - - lieve al - so in me. In my Fa - - ther's

God, be - - lieve al - so in me. In my Fa - - ther's

House are ma - - ny mansions: If it were not so I

House are ma - ny mansions:

House are ma - ny mansions: If - it were

House are ma - - ny mansions:

would have told you, I would have told you. I go to pre-

ff I would have told you, I would have told you. I go to

not so I would, I would have told you. I go to pre-

I would have told you. I go to pre-

The piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A forte (*ff*) dynamic marking is present in the piano part.

- pare a place, a place for you

... prepare a place, to pre - pare a place for you.

- pare a place, a place for you.

- pare a place, a place for you.

The piano accompaniment continues with the same melodic and harmonic patterns as the first system, supporting the vocal lines. The notation includes various note values and rests, with a final cadence at the end of the system.

Let not your heart be troubl - led ye be -

Let not your heart be troubl - led ye be -

Let not your heart be troubl - led ye be -

Let not your heart be troubl - led ye be -

Let not your heart be troubl - led ye be -

- lieve in God, . . be - lieve al - - - so in

- lieve in God, . . be - lieve al - - - so in

- lieve in God, . . be - lieve al - - - so in

- lieve in God, . . be - lieve al - - - so in

- lieve in God, . . be - lieve al - - - so in

mf

me, be - lieve... al - - - so in me

mf

me, be - lieve... al - - - so in me, in

mf

me, be - lieve be - lieve al - - - so in

mf

me, be - lieve al - - - so in me

mf

.... A - - - - - men

pp

me A - - - - - men

pp

me A - - - - - men

pp

.... A - - - - - men

pp

"O WORSHIP THE LORD."

(SHORT ANTHEM FOR HARVEST, OR GENERAL USE)

Bass Solo and Chorus.

Ps. XCVI. 9. 12.

LONDON:

PATEY & WILLIS, 44, GT. MARLBOROUGH ST., W.

MICHAEL WATSON.

Andante. (M. M. ♩ = 84)

Voice. *p*
0

Organ. *Sw. p*
♩ = 84.
Senza Ped.

cres:

wor - ship the Lord in the beau - ty of ho - liness, 0 wor - ship the

cres:

Lord in the beau - ty of ho - liness, 0 wor - ship,



0 wor - ship, 0 wor-ship the Lord in the beau ty,

cres:

rall: the beauty of ho - liness. *Quasi recit: declamando.* Let the whole earth stand in

p *rall:* *p* Sw. coupled to Gt.

mp Allegro Moderato. ♩ = 120.

awe of Him. Let the field... be joy-ful and all that is

mp Gt.

in it, Then, then shall all the trees of the wood re-

add to Gt. Ch. *Senza Ped.*

Ped.

joyce. re-joyce, re-joyce, re-

Sw.

-joyce before the Lord, then, then shall all the trees of the

mp

wood re-joyce, re-joyce, Then, then shall

Gt. ff Sw. p Gt. ff p Sw:

cres: all the trees of the wood re-joyce before the Lord. . . . re-

cres: ad lib:

joyce be - fore the Lord

rall:

rall:

Allegro Spiritoso. ♩ = 132.

Soprano. Let the field be joyful and all that is in it, Then,

Alto. Let the field be joyful and all that is in it, Then,

Tenor. *gva lower.* Let the field be joyful and all that is in it, Then,

Bass. Let the field be joyful and all that is in it, Then,

Organ. *f Gt.* ♩ = 132.

then shall all the trees of the wood, then, then shall

then shall all the trees of the wood, then, then shall

then shall all the trees of the wood, then, then shall

then shall all the trees, then, then shall

cres.
all the trees of the wood re-joice before the Lord, the trees of the

cres.
all the trees of the wood re-joice before the Lord, the trees re-

cres.
all the trees of the wood re-joice before the Lord, the trees re-

cres.
all the trees of the wood re-joice before the Lord, the trees re-

wood re-joice before the Lord, Then shall all the

-joice, re-joice before the Lord, Then shall all the

-joice, re-joice before the Lord, Then shall all the

-joice, re-joice before the Lord, Then shall all the

trees of the wood, of the wood re-joice before the Lord,

trees of the wood, of the wood re-joice before the Lord,

trees of the wood, of the wood re-joice before the Lord,

trees of the wood, of the wood re-joice before the Lord,

mp *cres:*

Then shall all the trees of the wood re-joice... be-

mp *cres:*

Then shall all the trees of the wood re-joice ba-

mp *cres:*

Then shall all the trees of the wood re-joice... be-

mp *cres:*

Then shall all the trees of the wood re-joice, re-

cres:

fore... the Lord... Let the field... be joy-ful and

fore... the Lord... Let the field... be joy-ful and

fore... the Lord... Let the field... be joy-ful and

-joice be-fore the Lord. Let the field be joy-ful and

all that is in it, Then, then shall all the trees of the

all that is in it, Then, then shall all the trees of the

all that is in it, Then, then shall all the trees of the

all that is in it, Then, then shall all the

wood, Then, then shall all the trees of the wood re-
 wood, Then, then shall all the trees of the wood re-
 wood, Then, then shall all the trees of the wood re-
 trees, Then, then shall all the trees of the wood re-

cres:

-jice before the Lord, the trees of the wood re-jice before the
 -jice before the Lord, the trees re-jice, re-jice before the
 -jice before the Lord, the trees re-jice, re-jice before the
 -jice before the Lord, the trees re-jice, re-jice before the

Lord, re - jice re - jice re-
 Lord, re - jice re - jice re-
 Lord, re - jice re - jice re-
 Lord, re - jice re - jice re-

mp *cres:*

rit: *a tempo.* *f*

- joice... be - fore... the Lord, *a tempo.* Then shall all

rit: *a tempo.* *f*

- joice be - fore the Lord, *a tempo.* Then shall all

rit: *a tempo.* *f*

- joice be - fore... the Lord, *a tempo.* Then shall all

rit: *f a tempo.*

- joice be - fore the Lord, Then shall all the trees of the

rit: *ff* *rit:*

of the wood re - joice. be - fore

ff *rit:*

of the wood re - joice. be - fore

ff *rit:*

of the wood re - joice. be - fore

ff *rit:*

wood re - joice re - joice. be - fore

a tempo. *a tempo.* *a tempo.* *a tempo.*

the Lord

the Lord

the Lord

the Lord

ff *a tempo.*

HOW SWEET THE MOONLIGHT SLEEPS UPON THIS BANK!

Part-Song.

Words by SHAKESPEARE.

LONDON:

Music by J. G. CALLCOTT.

PATEY & WILLIS, 44, GT MARLBOROUGH ST., W.

Andante Sostenuto.

TREBLE. *pp* How sweet the moon - - light sleeps up - on this

ALTO. *pp* How sweet the . . . moonlight sleeps up - on this

TENOR. *pp* How sweet the moon - - light sleeps up - on this

BASSES. *pp* How sweet the moon - - light sleeps up - on

pp How sweet the moon - - light sleeps up - on this

PIANO. *pp*

bank! Here will we sit, Here will we

bank! Here will we sit, Here will we

bank! Here will we sit, Here will we

. this bank! Here, here will we sit Here

bank! Here will we sit, Here will we



sit and let the sounds, the sounds... of
 sit and let the sounds,..... the sounds of
 sit and let the sounds, the sounds of
 .. here will we sit and let the sounds, the sounds... of
 sit and let the sounds, the sounds... of

cresc. un poco dim. 1st time. 2nd time.
 mu - sic creep,... creep,... creep in our ears. How ears.
 mu - sic creep,... creep,... creep in our ears. How ears.
 mu - sic creep,... creep,... creep in our ears. How ears.
 mu - sic creep,... creep,... creep in our ears. How ears.
 mu - sic creep,... creep,... creep in our ears. How ears.
 mu - sic creep,... creep,... creep in our ears. How ears.
cresc. un poco dim.

Soft still - ness and the night, Soft still - ness

Soft still - ness and the night, Soft still - ness

Soft stillness soft stillness and the night, Soft stillness, soft stillness

Soft stillness and the night, Soft stillness

Soft soft stillness and the night, Soft, soft stillness

and the night. Soft stillness and the night Be - come the touches be.

and the night. Soft stillness and the night Be - come the touches be.

and the night.

and the night.

and the night.

pp *poco accel.* *ritenuto.*

ritard.

- come... the touches of sweet, sweet, sweet har - - - mo -

- come... the touches of sweet..... har - - - mo -

Become the touches of sweet,..... sweet har - - - mo -

Of sweet, sweet har - mo -

ritard.

- ny, Sweet harmo - ny, of sweet harmo - ny.....

- ny, Sweet harmo - ny, of sweet har - mo - ny.....

- ny, Sweet..... harmo - ny.....

Of sweet harmo - ny, of sweet harmo - ny..... of sweet, sweet harmo - ny

- ny, Sweet harmo - ny.....

HOW SWEET THE MOONLIGHT SLEEPS UPON THIS BANK!

ARRANGED AS A
Trio for Female Voices.

Words by SHAKESPEARE.

Music by J. G. CALLCOTT.

LONDON:

PATEY & WILLIS, 44, GT. MARLBOROUGH ST., W.

Andante
Sostenuto. *pp*

p
How sweet the
How sweet..

How sweet the

moon - - light sleeps up on this bank! Here will we
.. the moonlight sleeps up on this bank! Here will we
moon - - light sleeps up on this bank! Here will we

First system of the musical score. It consists of four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The key signature is one sharp (F#). The lyrics for the vocal parts are: "sit..... Here will we 'sit, and let the" for Soprano, "sit... Here will we sit, and let the" for Alto, and "sit..... Here will we sit, and let," for Tenor. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing pattern in the left hand.

Second system of the musical score. It continues the four-staff format. The lyrics for the vocal parts are: "sounds, the sounds of mu - - - sic creep,....." for Soprano, "sounds, the sounds of mu - - - sic creep,....." for Alto, and "let the sounds of mu - - - sic creep,..," for Tenor. The piano accompaniment continues with similar rhythmic patterns, maintaining the harmonic structure.

Third system of the musical score. It includes first and second endings for both the vocal and piano parts. The lyrics for the vocal parts are: "creep,..... creep in our ears, How ears," for Soprano, "creep,..... creep in our ears, ears," for Alto, and "creep,..... creep in our ears, ears," for Tenor. The piano accompaniment also features first and second endings. The first ending leads back to the beginning of the system, while the second ending provides a final resolution. The system concludes with a double bar line.

Soft still - - - ness and . . . the night,

Soft still - ness and . . . the night,

Soft still - ness and . . . the night,

pp

Soft still - - ness and . . the night Soft

Soft still - ness and . . the night Soft

Soft still - ness and . . the night Soft

still - - ness and . . the night Be - comes the touches, be -

still - - ness and . . the night Be - comes the touches, be -

still - - ness and . . the night Be - comes the touches, be -

- come the touch-es of sweet, ... sweet, ... sweet

- come the touch-es of sweet, sweet, sweet

- come the touch-es of sweet, ... sweet, ... sweet

har - - mo - - ny Of sweet harmo - - ny, of sweet har_mo.

har - - mo - ny Of sweet harmo - - ny, of sweet har - mo.

har - - mo - - ny Of sweet harmo - - ny, of sweet har_mo.

- ny

- ny

- ny

"LUTE." N^o 46.

This Anthem is published separately. PRICE 2d

"BLESSED IS THE MAN."

Anthem

FOR GENERAL USE.

Psalm I.

Composed by
THEODORE DISTIN.

LONDON:
PATEY & WILLIS, 44, G^t MARLBOROUGH ST. W.

Soprano. *p* Bles - - sed is the man that hath not walked

Alto. *p* Bles - - sed is the man that hath not walked

Tenor. *p* Bles - - sed is the man that hath not walked

Bass. *p* Bles - - sed is the man.... that hath not walked

Organ. *p*

in the coun - sel of the un - - god - ly, Nor stood in the

in... the coun - sel of the un - - god - ly, Nor stood in the

in the coun - sel of the un - - god - ly, Nor stood in the

in the coun - sel of the un - - god - ly, Nor stood in the

P & W. 1142



way, the way of sinners: And hath not sat in the

seat of the scorn-ful. But his de-light is

in the Law of the Lord: And in his law will he

ex_er_cise him - self day and night. And he shall be like a

ex_er_cise him - self day and night. And he shall be like a

ex_er_cise him - self day and night. And he shall be like a

ex_er_cise him - self day and night. And he shall be like a

tree plan_ted by the ri_ver side: That will bring forth his

tree plan_ted by the ri_ver side: That will bring forth his

tree plan_ted by the ri_ver side: That will bring forth his

tree plan_ted by the ri_ver side: That will bring forth his

fruit in due sea_son. And

fruit in due sea_son. And

fruit in due sea_son. And

fruit in due sea_son. His leaf al_so shall not wither: And

cres. *ritard.*

look, what - so - e - ver he do - eth it shall pros - per.

look, what - so - e - ver he do - eth it shall pros - per.

look, what - so - e - ver he do - eth it shall pros - per.

look, what - so - e - ver he do - eth it shall pros - per.

ritard.

Un poco piu mosso. *cres.* *cen - do.* *mf* *f*

As for the un - god - ly it is not so with them:...

As for the un - god - ly it is not so with them:...

As for the un - god - ly it is not so with them:...

As for the un - god - ly it is not so with them:...

sosten. *staccato.*

ff *sf* *>*

But they are like the chaff, Which the wind

But they are like the chaff, Which the wind

But they are like the chaff, Which the wind

But they are like the chaff, Which the wind

ff *sf* *>*

poco ritard.

scat-ter-eth a-way from the face, from the face of the

scat-ter-eth a-way from the face of the

scat-ter-eth a-way from the face, from the face of the

scat-ter-eth a-way . . . a-way from the face of the

poco ritard.

p dim.

earth.

earth.

earth.

earth.

There-fore the un-

There-fore the un-

mf

pp

Sw:

Gt: Diap:

-god-ly shall not.. be... a-ble to stand in the judgement:

-god-ly shall not.. be... a-ble to stand in the judgement:

pp

ritard:

Nei - ther the sin - ners in the con - gre - ga - - tion of the

Sw: Reeds.

*ritard:**Ben marcato. con anima.*

righteous.

But the Lord know_eth the way of the

But the Lord know_eth the way of the

But the Lord know_eth the way of the

But the Lord know_eth the way of the

Gl.Org:

Con anima.

righteous, The Lord know - eth the way of the

righteous, He know - eth the way... the way of the

righteous, He know - - - eth the way of the

righteous, He know - eth the way... the way of the

righteous, He know - eth the way of the righteous:

righteous, He know - eth the way of the righteous:

righteous, He know - eth the way of the righteous:

righteous, He know - eth the way of the righteous:

cres - - cen - - do.

And the way of the un - - god - - ly shall per - ish The

And the way of the un - - god - - ly shall per - ish The

And the way of the un - - god - - ly shall per - ish The

And the way of the un - - god - - ly shall per - ish The

Gt. Full:

molto rallentando.

way of the un - - god - ly, the un - god - - ly shall per - ish.

way of the un - - god - ly, the un - god - - ly shall per - ish.

way of the un - - god - ly, the un - god - - ly shall per - ish.

way of the un - - god - ly, the un - god - - ly shall per - ish.

molto rallentando.

"L

G.

Sop

Al

Ten
(gve

B

Acc

J



"LUTE". N^o 47.

This Part-Song is published separately. PRICE 3d

COMPOSED EXPRESSLY FOR AND DEDICATED TO THE CONDUCTOR.

F. MARSHALL WARD, ESQ., AND THE MEMBERS OF THE NOTTINGHAM PHILHARMONIC PRIZE CHOIR.

BOAT SONG.

Four-Part Song.

Words by

G. CLIFTON BINGHAM.

Music by

FREDERIC N. LÖHR.

LONDON:

PATEY & WILLIS, 44, GT MARLBOROUGH ST. W.

Moderato.

Soprano.

Soft - ly glide, tran-quil tide, * On thy seaward way, .

Alto.

Soft - ly glide, tran-quil tide, * On thy seaward way, .

Tenor.
(*Give lower.*)

Soft - ly glide, tran-quil tide, * On thy seaward way, .

Bass.

Soft - ly glide, tran-quil tide, On thy seaward way, .

Accomp.

$\text{♩} = 60.$

While we float, in our boat, Thro' the fad - ing, fad - ing day. *

While we float, in our boat, Thro' the fading day. *

While we float, in our boat, Thro' the fad - - ing day. . *

While we float, in our boat, Thro' the fading day. *



pp * *<* *>*

Soft - ly glide, tranquil tide, On thy seaward way; . While we float,

pp * *<* *>*

Soft - ly glide, tranquil tide, On thy seaward way; . While we float,

pp * *<* *>*

Soft - ly glide, tranquil tide, On thy seaward way; . While we float,

pp * *<* *>*

Soft - ly glide, tranquil tide, On thy seaward way; . While we float,

pp

* *rall.*

in our boat, Thro' . . the tran- qu'il tide.

* *rall.*

in our boat, Thro' the tranquil tide.

* *rall.* *mf a tempo.* * *3*

in our boat, Thro' the tran- qu'il tide. Shadows fall, lowbirds call,

* *rall.* *mf* * *3*

in our boat, Thro' . . . the tranquil tide. lowbirds call,

rall. *a tempo.* *mf* * *3*

mf *p dolce.* ** dim.*

Stars are in the sky ; . Sighs the breeze 'mid the trees As our boat steals

mf *p* ** dim.*

Stars are in the sky ; . Sighs the breeze 'mid the trees As our boat steals

mf *p* ** dim.*

Stars are in the sky ; . Sighs the breeze 'mid the trees As our boat steals

p ** dim.*

Sighs the breeze 'mid the trees As our boat steals

Listesso tempo.

p ***

by! Float, float, to seaward float; Carry us out to the dreamful main;

p ***

by! Float, float, to seaward float; Carry us out to the dreamful main;

p ***

by! . Float, float, to seaward float; Carry us out to the dreamful main;

p ***

by! Float, float, to seaward float; Carry us out to the dreamful main;

Grate thy keel on a shore remote That never has echoed to songs of pain!

Grate thy keel on a shore remote That never has echoed to songs of pain! That

Grate thy keel on a shore remote That never has echoed to songs of pain!

Grate thy keel on a shore remote That never has echoed to songs of pain!

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics 'Grate thy keel on a shore remote That never has echoed to songs of pain!'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. Dynamic markings include *p* and ** p* across the system.

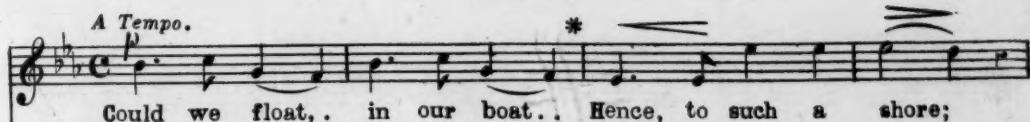
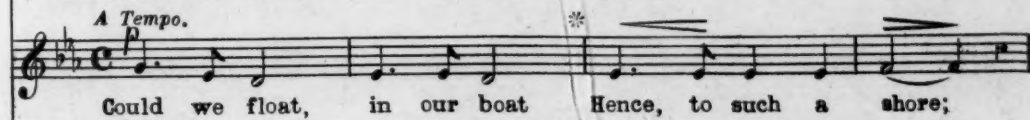
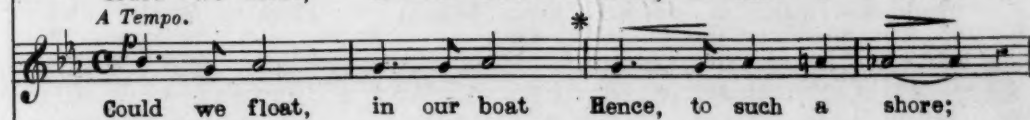
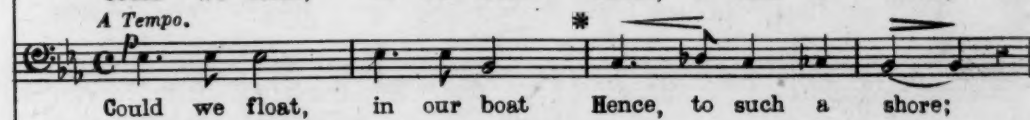
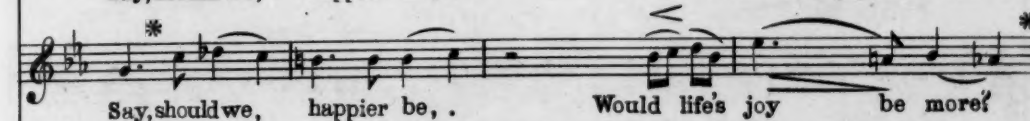
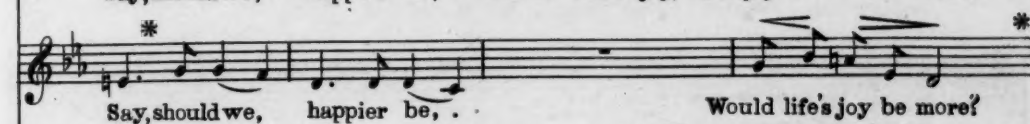
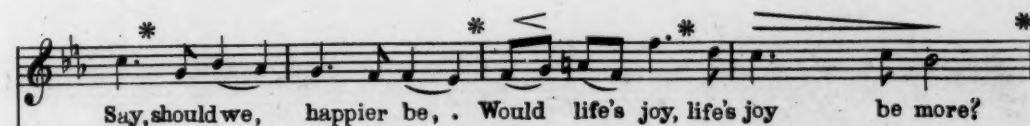
has echoed to songs to songs.. of pain! .

never has echoed to songs to songs.. of pain! .

never has echoed to songs.. of pain! .

has echoed to songs. of pain! .

The second system continues the vocal lines and piano accompaniment. The lyrics are: 'has echoed to songs to songs.. of pain! .', 'never has echoed to songs to songs.. of pain! .', 'never has echoed to songs.. of pain! .', and 'has echoed to songs. of pain! .'. The piano accompaniment continues with similar patterns, including a *pp* section. Dynamic markings include *p espress.*, *pp rall e dim.*, and ** pp rall e dim.*.

A Tempo.*A Tempo.**A Tempo.**A Tempo.**p A Tempo.*

pp * < > *

Could we float, in our boat Hence, to such a shore; Say, should we,

pp * < > *

Could we float, in our boat Hence, to such a shore; Say, should we,

pp * < > *

Could we float, in our boat Hence, to such a shore; Say, should we,

pp * < > *

Could we float, in our boat Hence, to such a shore; Say, should we,

pp

* *rall.*

happier be, Would life's joy.. be more?

* *rall.*

happier be, Would life's joy be more? *mf a tempo.*

* *rall.* * 3 *

happier be, Would life's joy.. be more? Ah no, no; bliss and woe

* *rall.* * 3 *

happier be Would. . . . life's joy be more? bliss and woe

rall. *mf a tempo.* 3

mf Aye are kindred twain; Had our joy no al-loy Pleasure would be * *dim.*

mf Aye are kindred twain; Had our joy no al-loy Pleasure would be * *dim.*

Aye are kindred twain; Had our joy no al-loy Pleasure would be * *dim.*

Had our joy no al-loy Pleasure would be * *dim.*

L'istesso tempo.

p pain! Float, boat, till dusk be past, Carry us on in the twilight grey; *

p pain! Float, boat, till dusk be past, Carry us on in the twilight grey; *

p pain! Float, boat, till dusk be past, Carry us on in the twilight grey; *

p pain! Float boat, till dusk be past, Carry us on in the twilight grey; *

Grate thy keel on that shore at last, Wheresorrow and joy are as night and day!

Grate thy keel on that shore at last, Wheresorrow and joy are as night and day! Where

Grate thy keel on that shore at last, Wheresorrow and joy are as night and day!

Grate thy keel on that shore at last, Wheresorrow and joy are as night and day!

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics 'Grate thy keel on that shore at last, Wheresorrow and joy are as night and day!'. The piano part features a steady eighth-note accompaniment. Dynamic markings include **p* (piano) and *p* (piano).

p espress. and joy are as night, as night and day! . . .

espress. sorrow and joy are as night, . . . as night and day! . . .

p espress. sorrow and joy are as night and day! . . .

p espress. and joy are as night and day! . . .

The second system continues the vocal and piano parts. The vocal staves have lyrics: 'and joy are as night, as night and day! . . .', 'sorrow and joy are as night, . . . as night and day! . . .', 'sorrow and joy are as night and day! . . .', and 'and joy are as night and day! . . .'. The piano part includes dynamic markings such as *p espress.*, *pp rall e *dim.*, and *pp*.

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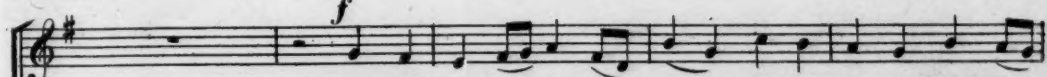
Soprano. 

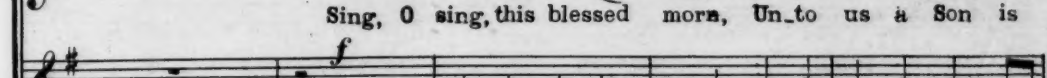
Alto. 

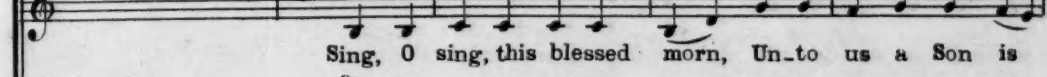
Tenor. 

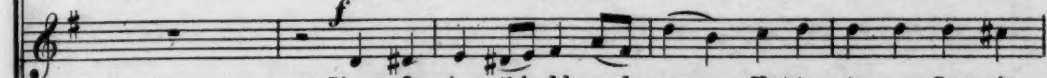
Bass. 

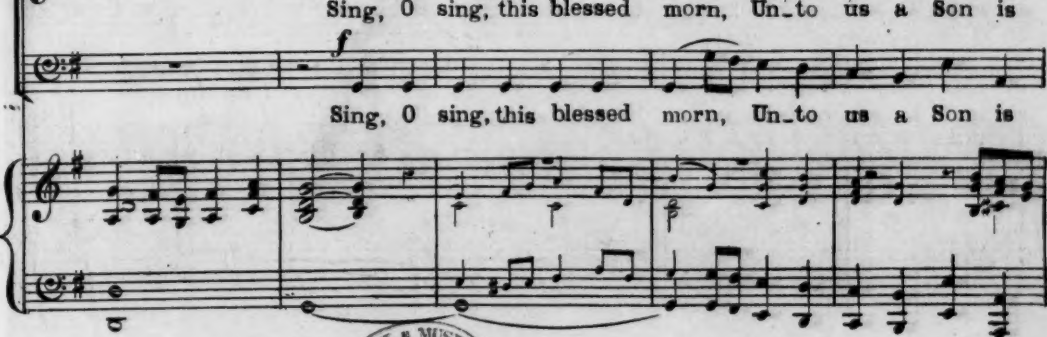
Accomp. 


Sing, O sing, this blessed morn, Un-to us a Son is


Sing, O sing, this blessed morn, Un-to us a Son is


Sing, O sing, this blessed morn, Un-to us a Son is


Sing, O sing, this blessed morn, Un-to us a Son is





born, Un - to us a Son is giv - en, God him - self comes down from

born, Un - to us a Son is giv - en, God him - self comes down from

born, Un - to us a Son is giv - en, God him - self comes down from

born, Un - to us a Son is giv - en, God him - self comes down from

ff Heaven, Sing, O sing, this blessed morn, Jesus Christ is born to day.

ff Heaven, Sing, O sing, this blessed morn, Jesus Christ is born to day.

ff Heaven, Sing, O sing, this blessed morn, Jesus Christ is born to day.

ff Heaven, Sing, O sing, this blessed morn, Jesus Christ is born to day.

mf God with

mf God with

mf God with

mf God with

us, Im - man - u - el, . . . Deigns for ev - er now to dwell, And on

us, Im - man - u - el, . . . Deigns for ev - er now to dwell, And on

us, Im - man - u - el, . . . Deigns for ev - er now to dwell, And on

us, Im - man - u - el, . . . Deigns for ev - er now to dwell, And on

Ad-am's fal-len race, Sheds the ful-ness of His grace. Sing, O

Ad-am's fal-len race, Sheds the ful-ness of His grace. Sing, O

Ad-am's fal-len race, Sheds the ful-ness of His grace. Sing, O

Ad-am's fal-len race, Sheds the ful-ness of His grace. Sing, O

sing this bless-ed morn, Jesus Christ to-day is born.

sing this bless-ed morn, Jesus Christ to-day is born.

sing this bless-ed morn, Jesus Christ to-day is born.

sing this bless-ed morn, Jesus Christ to-day is born.

*Poco più lento.**mf*

God comes

mf

God comes

mf

God comes

mf

God comes

*Poco più lento.**mf*

down that men may rise, Lift - ed by him to the skies; Christ is

down that men may rise, Lift - ed by him to the skies; Christ is

down that men may rise, Lift - ed by him to the skies; Christ is

down that men may rise, Lift - ed by him to the skies; Christ is

cres - - - *cen* - - - *do.* ***ff***

Son of Man that we Sons of God in Him may be; Sing, O

cres - - - *cen* - - - *do.* ***ff***

Son of Man that we Sons of God in Him may be; Sing, O

cres - - - *cen* - - - *do.* ***ff***

Son of Man that we Sons of God in Him may be; Sing, O

cres - - - *cen* - - - *do.* ***ff***

Son of Man that we Sons of God in Him may be; Sing, O

cres - - - *cen* - - - *do.* ***ff***

sing, this bless-ed morn, Je - sus Christ to - day is born.

sing, this bless-ed morn, Je - sus Christ to - day is born.

sing, this bless-ed morn, Je - sus Christ to - day is born.

sing, this bless-ed morn, Je - sus Christ to - day is born.

O re-new us, Lord we

O re-new us, Lord we

O re-new us, Lord we

O re-new us, Lord we

The first system of the musical score consists of four staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom staff is a lute accompaniment in bass clef with the same key signature. The lyrics 'O re-new us, Lord we' are written below each of the four staves. The music features a simple melody with some grace notes and a steady accompaniment.

pray, With Thy Spi-rit day by day; That we ev-er one may

pray, With Thy Spi-rit day by day; That we ev-er one may

pray, With Thy Spi-rit day by day; That we ev-er one may

pray, With Thy Spi-rit day by day; That we ev-er one may

The second system of the musical score continues the piece. It also consists of four staves: three vocal staves in treble clef and one lute accompaniment staff in bass clef, all in the key of F#. The lyrics 'pray, With Thy Spi-rit day by day; That we ev-er one may' are repeated on each staff. The melody is more active in this system, with more frequent eighth and sixteenth notes. The lute accompaniment provides a harmonic foundation with chords and moving lines.

ff

be. . With the Fa - ther and with Thee. Sing, O sing, this bless - ed

ff

be. . With the Fa - ther and with Thee. Sing, O sing, this bless - ed

ff

be. . With the Fa - ther and with Thee. Sing, O sing, this bless - ed

ff

be. . With the Fa - ther and with Thee. Sing, O sing, this bless - ed

morn, Jesus Christ this day is born. A - men, A - men, A - men, A - men.

morn, Jesus Christ this day is born. A - men, A - - - men.

morn, Jesus Christ this day is born. A - men, A - men, A - - - men.

morn, Jesus Christ this day is born. A - men, A - - - men.

8va



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FACT No. 3.—It was OFFICIALLY proved at the Stuttgart Exhibition of 1881 that the first Iron-framed Pianos on the Steinway system were made by several Pianoforte Manufacturers in Stuttgart before the year 1867, when a small maker of the name of SCHIEDMAYER adopted that system. SCHIEDMAYER & SOEHNE are not copyists, but make their Pianos on a scientific principle, the result of 100 years' experience, and their Pianos are acknowledged by the most competent critics to be unequalled.

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13.	Sonata. <i>In F</i> major ...	Mozart	3 0	28.	Valse. <i>In F</i> minor. Op. 69. No. 1	Chopin	3 0
14.	The Departure ...	Schumann	3 0	29.	Grazioso ...	S. Heller	3 0
15.	Le Desir ...	H. Cramer	3 0	30.	Impromptu. <i>In A</i> Flat. Op. 142	Schubert	3 0

Series 3.—Progressive.

No.		s.	d.	No.		s.	d.
1.	Souvenir. New Year's Eve Song	Schumann	3 0	16.	Arabesque. (Op. 18.) ...	Schumann	0
2.	Sonata. <i>In D.</i> ...	Mozart	3 0	17.	Melody. <i>In F.</i> ...	A. Rubinstein	3 0
3.	Giga e Gavotta ...	Corelli	3 0	18.	Bourree. <i>In G.</i> ...	J. S. Bach	3 0
4.	Scherzo ...	Schubert	3 0	19.	The Lake ...	W. S. Bennett	3 0
5.	Sonata. <i>In F</i> Minor. (Op. 2. No. 1.)	Beethoven	3 0	20.	Il Moto Continuo ...	Weber	3 0
6.	Two Lieder ohne Worte ...	Mendelssohn	3 0	21.	Tarantelle. <i>In A</i> Flat. ...	S. Heller	3 0
7.	Schlummerlied ...	Schumann	3 0	22.	Valse. <i>In D</i> Flat. (Op. 64. No. 1.)	Chopin	3 0
8.	Berceuse ...	Schulhoff	3 0	23.	Valse. <i>In A</i> Flat. (Op. 34. No. 1.)	Chopin	3 0
9.	Reverie ...	Favarger	3 0	24.	Andante and Allegro. <i>In A.</i>	Mendelssohn	3 0
10.	Danse des Elfes ...	Reissiger	3 0	25.	Invitation à La Valse ...	Weber	3 0
11.	Sonata. <i>In F.</i> (Op. 10. No. 2.)	Beethoven	3 0	26.	Allegro Grazioso. (Op. 18.)	W. S. Bennett	3 0
12.	Air de Ballet. (Rosamunde)	Schubert	3 0	27.	Scherzo. <i>In F</i> Sharp.	C. Meyer	3 0
13.	Rondeau Favori ...	Hummel	3 0	28.	Restless Nights ...	S. Heller	3 0
14.	The Wanderer. (Schubert)	S. Heller	3 0	29.	Rondo Capriccioso. <i>In E.</i>	Mendelssohn	3 0
15.	Gavotte. <i>In A.</i> ...	Gluck	3 0	30.	Polonaise. <i>In A.</i> ...	Chopin	3 0

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